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29/Nov/20

SOTHEY, WILKINSON & HODGE

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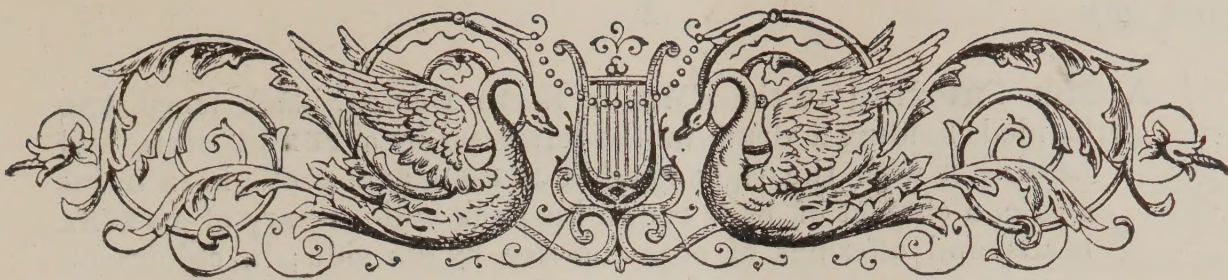
29<sup>th</sup> Nov 1920

AUCTIONEERS

Sotheby's

Lot	Amount			Lot	Amount		
	£	s.	d.		£	s.	d.
3	2	2	0	B/70.	£38	15	0
4	2	6	0	81A	2	4	0
7	1	2	0	87	0	14	0
9	1	6	0	97	5	0	0
10	1	5	0	102	2	2	0
13	1	5	0	104	2	10	0
14	5	5	0	106	2	10	0
22	2	10	0	110	3	7	6
36	1	18	0	<hr/> Total <hr/> <hr/>			
40	0	18	0				
45	4	5	0				
49	3	0	0				
53	1	16	0				
54	2	18	0				
56	0	16	0				
57	0	14	0				
64	2	2	0				
74	1	2	0				
79	1	5	0				
81	1	2	0				
C/70	£38	15	0				





CATALOGUE  
OF  
Chinese, Tibetan & Japanese  
WORKS OF ART,  
BOOKS AND COLOUR PRINTS.

FIRST DAY'S SALE.

THE PROPERTY OF

Lt.-Col. L. Austine Waddell, C.B., C.I.E., LL.D., &c.

*Author of "The Buddhism of Tibet," "Lhasa and its Mysteries," etc.*

PAINTINGS.

LOT

- |        |   |                                                                                                                                                                                                                                                 |     |
|--------|---|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| 6.     | 1 | Four Early Bon Tablets of malignant devils, used by the priests of the Bon religion, the indigenous pre-Buddhist religion of Tibet; painted in colours on canvas, with necromantic instructions on the back, in Tibetan; with hooks for hanging | (4) |
|        | 2 | Six others, similar                                                                                                                                                                                                                             | (6) |
| 42/-   | 3 | Six more                                                                                                                                                                                                                                        | (6) |
| 12-6-0 | 4 | Six more                                                                                                                                                                                                                                        | (6) |
|        | 5 | Six more                                                                                                                                                                                                                                        | (6) |
|        | 6 | Six more                                                                                                                                                                                                                                        | (6) |

Here 12-0-0

32/-

12-6

12-12. Women

13-5. with



22/-

5.

7

A **Bon Painting** of the *dMu* or Earth Demon, black faced, two handed, holding a drum in the left hand by a PUR-BU stem, and beating it with the right hand, a PUR-BU and goat's horn in his girdle, a chaplet of bells round his neck and a rosary of RAKSHA beads, and offerings of eggs and rice by his side; in colours on canvas

8 **Three Bon Banners** of Devils, from the Chamber of Horrors outside Palk'or Ch'oidé, the temple at Gyantse, intended to warn devotees of the fate in store for those who disobey the precepts of the Lamas; although properly belonging to the Bon religion, they remain in use in the chamber outside the Lama temple (3)

26/-

65/-

9

**Three Bon Banners**, similar and from the same place (3)

25/-

40/-

10

*mGon-po* (Skt. Mahakala), two-handed, standing on prostrate human bodies, with *dPaldan-Lhamo* and a Red-hat necromancer below; in colours on canvas

11 *dPal-Idan-Lha-mo* (Skt. Sri Devi), the most terrible of all the Tibetan she-devils, who lets loose the demons of disease, seated on a white mule, surrounded by pendant human heads, armed with a sword, and holding a cup full of brains and blood, the mule wading in a sea of blood; in colours on canvas, with a bead work edging; formerly used as a banner

12 *mGon-po Nag-po*, "The Black Lord" (Skt. Kalanatha), one of the eight Great Lord Demons, the figure outlined in yellow and painted in body colours on a black canvas ground, holding a skull bowl and GRI-GUG, the sceptre of the King of Death, and a sword

25/-

6.

13

**Two of the rGyal-c'an de-z'i**, "Great Guardian Kings of the Quarters": At the top **P'ag-Kye-pa** (Skt. Virūdhaka), Guardian of the South, facing to the right holding a CHORTEN, and below **Nam-t'o-sra** (Skt. Vaisravana), Guardian of the North, holding an ichneumon vomiting jewels into a dish before him; at the lower left corner a figure whose name is illegible holding a jewel; at the top the OM MANI spell; and on the back a CHORTEN with inscription of the Buddhist creed; in colours on silk

14

6.

A **Set of three Sku-t'an** or Hanging Pictures: **S'akya-t'ub-pa** (Skt. Sākya Muni Bhagavān or *Buddha*) in the centre, seated, right hand in the best bestowing attitude, left hand holding a bowl of solid ambrosia, and with a tazza of jewels before him; above his head K'YUN (Garuda) between *kLu* or serpent demi-gods in an elaborate scroll-work of foliated and animated design, and below, at the sides Buddha's chief disciples Sāriputra on his right and Maugdalayāna on his left. To the left: **Nags-nag-nas**, "The Forest Dweller" (Skt. Vanavāsa), one of the sixteen disciples, seated, holding a fly-switch, under rocks and



Lot 14—*continued*.

trees, with an attendant holding an offering; above the white Tara. To the right: *dGe bsñen dharma*, "The Religion Upholder" (Skt. Dharmatala), one of the sixteen disciples, walking under a tree carrying the sacred books on his back, an alarm-staff in his hand, and accompanied by a tiger-cat to kill the rats, enemies of books, before him a stupa with Amitabha, and above him the green Tara; all in colours on silk, with veils

- 15 *kLu'i-sde* (Skt. Nāgasena), one of the sixteen disciples, seated, with arms folded across his knees holding in his left hand a pyramid of gems and in his right hand an alarm-staff; and below him *Lam-bstan*, "The Venerable Learned Banner" (Skt. Panthaku), seated holding one of the scriptures, an attendant on his left holding a feather fan above his head; around them four Dhyani Buddhas in haloes; above the OM MANI spell; and on the back a CHORTEN with the Buddhist creed; in colours on silk, with veil

- 16 *Lam-p'ran-brtan*, "The Holder of the Rosary of the Path" (Skt. Cuda-panthaka), one of Buddha's disciples, seated in a chair holding a rosary in his right hand and his attendant offering to him a flower; before him two deer; and *Bha-ra-dva-dsa-bsod-sñoms-len*, "The Banner Bearer" (Skt. Bharadvaja), seated holding a book and a rugged staff and his attendant holding his begging bowl; before him two kingfishers; overhead four Dhyani Buddhas; above them the OM MANI spell; on the back a CHORTEN with the Buddhist creed; in colours on silk, with veil

40/- 17

- bZan-po*, "The Noble" (Skt. Bhadra), one of Buddha's disciples, seated under a tree beside a waterfall, holding in his right hand a book, his attendant holding a mythological lion on his shoulder, and before him a crane and a lion cub; above him inset is the goddess *gTsug-tor rNam-par rGyal-ma* (Skt. Ushnishavijaya, or "The Invincible Diadem"); in colours on silk, with veil

57 18

- sBed-byed*, "The Cow-herd" (Skt. Guhah), one of Buddha's disciples, seated holding a book, and an attendant in adoration, and below him *Mi-p'yed*, "The Fire Maker" (Skt. Nahikara), seated holding the CHORTEN of perfection, and before him a goat, a man with cymbals and two other musicians; overhead four Dhyani Buddhas, on top the OM MANI spell; on the back a CHORTEN with Buddhist creed; in colours on silk, with veil

- 19 *sGra-c'an-zin*, "The Seizer," a name of the Planet Saturn, of which he is the reflex (Skt. Rāhula), only son of Sākya Muni, who gave up his crown to adopt his father's faith; seated in the enchanter's pose, holding with both hands his discarded crown level with his breast; on his right a table, at which a man is sealing his act of renunciation, and another has his hand on an incense burner;



LOT 19—*continued*.

below is NAKULA (Skt. Vakula), holding in his hand an ichneumon vomiting jewels into a sack held by an attendant; overhead are the branches of a tree with birds on them; around are four Dhyani Buddhas, and in the left top corner YASUDHARA, the mother of Buddha, in adoration; on top the OM MANI spell; at the back a CHORTEN with the Buddhist Creed; in colours on silk, with veil

\* \* A very rare and interesting presentment.

- 20 Yan-lag 'byun, "The Limb-born" (Skt. Angira-ja), one of Buddha's disciples, seated on a chair holding a fly switch, and his attendant before him holding a censer; and Ma-p'am-pa, "The Unconquered" (Skt. Ajita), seated on a rock, hands in meditative attitude, and attendants before him in adoration, around are four Dhyani Buddhas; on top the OM MANI spell, at the back a CHORTEN with the Buddhist Creed; in colours on silk, with veil

- 21 gSer-b'eu, "The Golden Youth" (Skt. Kanaka-vatsa), one of Buddha's disciples, seated, holding a jewelled rope and supporting himself with his right hand; and below him Bha-ra-dva-dsa-bsod-sñoms-len, "The Banner Bearer" (Skt. Bharadvaja), seated, wearing earrings, hands in meditative attitude, an attendant NAGA holding his begging bowl, and an ascetic holding a staff; on the right before the two are two cranes; around are four Dhyani Buddhas; at top the OM MANI spell; and on the back a CHORTEN with the Buddhist Creed; in colours on silk, with veil

- 50/- 50/- 22 S'akya-t'ub-pa (Skt. Sākya Muni, the Buddha), seated, right hand in the witness attitude, left hand holding a begging bowl, with his two chief disciples standing by his side, Sāriputra on his right, and Maudgalyayāna on his left, surrounded by small scenes in his life; all in fine gold outlines on a red ground, on silk; with red seal impressions of hands on the back; with veil

- 25/- 23 S'akya-t'ub-pa, the Buddha, seated, right hand in witness attitude, left hand in meditative attitude, with a Lama on either side; in the top corners two Dhyani Buddhas, and in the lower corners his two chief disciples Sāriputra and Maudgalyayāna, and before the Buddha offerings of fruit and flowers, with a Wheel of the Law in the centre; the OM MANI spell at the top; on the back a CHORTEN with the Buddhist Creed; in colours on silk, with veil

- 24 'Od-pag-med (Skt. Amitābha), "The Buddha of Boundless Light," seated, hands in the meditative attitude, holding a vase with the RAKTA PADMA, or red lotus, surrounded by one hundred small Reflexes, all in fine gold outlines on a red ground; a dedicatory inscription on the back; on silk



- 25 'Od-pag-med, seated, hands in the meditative attitude, holding a vase, surrounded by 113 small Reflexes, all in fine gold outlines on a red ground; on the back a pair of red hand seals; on silk, with veil
- 26 'Od-pag-med, another, similar, with a pair of red hand seals on the back; on silk, with veil
- 257 27 'Od-pag-med, another, similar, with a pair of red hand seals on the back; on silk, with veil
- 307 28 Tse-dpag-med, "The Buddha of Boundless Life" (Skt. Amitāyus), seated, holding in his lap the vase of life-giving ambrosia, surrounded by 96 small Buddhas, all in fine gold outlines on a red ground; with a pair of red hand-seals and inscription on the back; on silk, with veil
- 29 rDorje-sems-dpa, "The Indestructible-souled" (Skt. Vajra-sattva), seated, right hand in witness attitude, left hand holding an upright three-pointed DORJE, surrounded by 610 small Buddhas in circles; in colours and gold on paper; with veil
- 30 sPyan-ras-gzigs, "The Great Compassionate One" (Skt. Avalokita), the Buddhist Protector God of the Universe, seated, four-handed, holding a rosary and lotus, the two chief hands enclosing a jewel level with the heart, head of Amitabha in the top knot; in the corners S'akya-t'ub-pa, rDorje-sems-dpa, the white Tara and Padma Sambhava; in colours and gold on paper, with a blue ground; with veil
- 31 'Od-zer-'c'an-ma, "The Resplendent" (Skt. Marīcī), the Buddhist Cybele, in her eight forms; in the centre the VĀRĀHĪ "Diamond Sow" form, one head, three eyes, two hands, the right in best bestowing attitude, the left holding a red lotus, seated on a lotus on a car drawn by eight swine; in colours and gold on silk, with veil; on the back an inscription
- \* \* This Goddess is believed by the Tibetans to be incarnate in the abbess of the convent of Yam-dok Lake.
- 49 32 Pādma Jungnä, the "Born of a Lotus" form of Padma-sambhava, the Founder of Lamaism in Tibet, seated, dressed as a native of Udyana, holding in his right hand a DORJE, and in his left a skull cup of blood, and supporting with his left arm the trident of the King of Death, attended by his two wives offering him libations in skull cups, and surrounded by his seven other forms and two tutelary demons; all in fine gold outlines on a red ground; on the back the seals of two bloody hands and an inscription in Indian characters; on silk, with veil



- 33 **Pādma Jungnä**, another, seated on a mat borne up by lotus flowers growing in water, where ducks and other birds are assembled, attended by his two wives with offerings; around the halo a rich foliated design, with clusters of fruit, and in the top corners AKSHOBHYA with his SAKTI, and AMITAYUS with the vase of ambrosia; on the back a bloody right hand seal; in colours and gold on silk, with veil

\* \* \* Very fine work.

- 34 **Tson-K'a-pa**, the Founder of the Yellow-hat Lamas, seated in the Bodhisat pose, two-handed, right hand holding a white lotus, surmounted by a white Tara, left hand under his robe holding a book on his leg, above him MANJUSRI, the Bodhisat of Wisdom, and surrounded by seven other Buddhas, Bodhisats and tutelaries of the yellow-hat sect; around him are two pairs of full size gilt hand-seals, and in the lower right corner the artist offering a book; on the back the Buddhist creed; in colours and gold on silk, with veil

- 70/- 35 **Grags-rgyal-mts'an**, the Tashi-Lhunpo Grand Lama (1569-1662) seated in the enchanter's pose, wearing a red hat, a rosary round the wrist of his left hand resting on his knee, his right hand over his breast, surrounded by his tutelaries, whose names are inscribed at the bottom, and in the right top corner the layman CHAR-BRGAD-DRAG-PA, on the back the Buddhist Creed; in colours and gold on silk, with veil

- 38/- 36 **A Dug-pa Grand Lama**, seated under a peach tree outside buildings with his father and mother on either hand, an attendant behind holding a painted fan, and in the lower register the RIN-CH'EN SNA-BDUN, or Seven Gems, the attributes of an universal monarch; in colours and gold on silk, showing strong Chinese influence, on the back sacred texts in the Indian Lantsha characters, with veil

- 37 **The Visvantara Jātaka**, the great Former Birth of Buddha as Prince Visvantara in the city of Baidha in India, and his re-incarnation as Padma-sambhava, contained in forty-nine small joined-up scenes with the figure of the GURU in the centre in the pose of a Bodhisat; in colours on silk, with veil

\* \* \* For a full account of this, the most favoured of the stories of the Buddha's former births, and for an explanation of the scenes, see Waddell's "Buddhism of Tibet," pp. 541-551.

- 38 **The Visvantara Jātaka**, another and varied series of scenes in this story, with the central figure as Sakya Muni in the witness attitude; in colours and gold on silk, with veil



- 39 **The Buddhist Wheel of Life:** An actual tracing, full size of the original, by a Tashi-Lhunpo artist; in black and white on linen; 6 *ft.* by 4 *ft.*

\* \* See illustration and explanation in Waddell's "Buddhism of Tibet," p. 108, etc.

- 12/2 6. 40 **A Magic Circle of P'yag-na-rdorje** (Skt. Vajrapāni), the compartments of the circle being left open, and indicating by colours only the deities belonging thereto; on paper

- 41 **The Proclamation of the Dalai Lama**, which was posted on the wall of an official building at Gyantse very shortly before the entry of the British Expeditionary Force under Col. Young-husband in 1904; rubricated, and with coloured borders and head and tail pieces, on paper, with the Dalai Lama's seal repeated; 8 *ft.* by 3 *ft.* 4

- 42 **Tibetan Anatomical Diagrams:** Three, of human bodies, showing the different organs, blood vessels and nervous systems, with names inscribed, as taught to the Lama medical students, and from the Temple of Medicine at Lhasa, across the top the twelve Tibetan Buddhist pioneers of medicine, with their names inscribed; in colours on linen

- 43 **Lhasa and its Cathedral:** A Picture-plan, drawn in colours for Lt.-Col. Waddell by the Lama artist, Padma Rimo Mkhan, in 1890, from special sketches made on the spot, and giving accurate details of the principal buildings, monasteries, temples, palaces and gardens, etc.; 20 *in.* by 25 *in.*

- 44 **The Dalai Lama's Palace on Mount Potala:** A Picture-plan, drawn in colours for Lt.-Col. Waddell by the Lama artist, Padma Rimo Mkhan, in 1890, from special sketches made on the spot, and giving authentic details of the buildings, monasteries, monuments, etc.; 17  $\frac{3}{4}$  *in.* by 25 *in.*

- 4-5-07 45 **Fortune Telling Cards:** A set of eleven, as used by the Lamas, with painted devices and inscriptions; a Linen Sheet charted for the same purpose; and a paper Charm (13)

## TIBETAN PRINTED BOOKS AND MANUSCRIPTS.

- 46 **Anuttara Tantra**, "The Supreme Sutra," a Tibetan MS. with interlinear commentary, the latter being unique, on 50 leaves, the half of one missing

- 47 **Atisha-i rNam-thar**, "Biography of Atisha," the Indian Buddhist missionary monk who went to Tibet in 1038, and became the great reformer of early Lamaism; printed in Tibetan on 526 leaves with small illustrations, from wood blocks



- 48 **Marpa-i rNam-thar**, "Biography of Marpa" of Sha-brag, a Tibetan saint who visited India, and became the pupil of Atisha in the eleventh century; a Tibetan printed book of 66 leaves, made perfect by some of the leaves being in MS. in wood boards

\* \* Extremely rare, the only copy known. The two above works contain important historical accounts of India in the 11th Century.

- 49 **Buddha-nama tre-pancha shit-chatur shat pancha**, "The 5453 Beautiful Names of Buddha," one of the Mahayana Sutras printed in Tibetan on 202 leaves, with small illustrations, from wood blocks; in wood boards

- 50 **kLlu-hbun Nag-po**, or "The Black Naga Serpent Spirits," a manual of worship, written in Tibetan on 131 leaves; in wood boards

- 51 **Zab Lam**, "Manual of the Deep Path," a Manual of Buddhist Mysticism and Witchcraft of the Ning-ma, or unreformed Lamas; a Tibetan MS. written on 94 leaves

- 52 **Dri-ma-med-pa rgyal-po**: One of the most popular sacred plays of the JĀTAKA, or Former Births of Buddha; printed in Tibetan, on 104 leaves from wood blocks, with hand-coloured illustrations

- 53 **Don-yod Don-grub rNam-thar**: One of the sacred plays of the Former Births of Buddha, in this case with incarnations in the Dalai Lama and the Grand Lama of Tashi-Lhunpo; written in Tibetan on 104 leaves, with a summary of the play at the end

- 54 **Mya-ngan-las-hdas-pa Ch'en-po** (Skt. Maha Pari-Nirvana Sūtra), "The Great Passing of Buddha into Nirvana"; printed in Tibetan on 192 leaves, from wood blocks, with one wood board

- 55 **A Tibetan Official Register** of Tribute paid to Lhasa by the Phari district during a series of years; *found at Phari Fort in 1904*

- 56 **Hod-zer-chan**: The Ritual for the worship of Marici the Buddhist Cybele, in red Tibetan characters on 12 leaves, with title board; *printed in Peking*

- 57 **Apāramitā Mahayani Sūtra**: The Sūtra of Amitayus the Buddha of Boundless Life, in black Tibetan characters with red borders, on 50 leaves, with title board; *printed in Peking*

- 58 **Pe-kar rgyal-po**: A Manual of Ritual for Pe-kar, the Great Protector of reformed Lamaism, a Tibetan MS. on 14 leaves.—  
**The Twelve Deeds of Buddha**: A Tibetan MS. on two leaves (2)



- 59 **Pal-Idan Lhamo Ritual**, A Tibetan MS.—An Om Mani Prayer-flag.—The Barring of the Door against the Earth and Sky Demons, instructions how to erect the charm; *see Waddell, p. 484* (3)
- 60 **Outer Title-board** of the Prajñā-pāramitā or Book of Transcendental Wisdom, with title in raised gold Tibetan characters, and two miniatures of deities
- 61 **Buddhist Canon**: The first page of the Mongolian translation in raised gold characters on a black ground, with two fine miniatures of deities, covered by five veils of various colours
5. 62 **Two Title Pages** of Tibetan sacred books in gold characters on a black ground, each with three miniatures, protected by veils  
\* \* Fine specimens of calligraphy.
- 63 **Lama's Musical Score**: Three leaves of original MS. for Temple Music, as illustrated in Waddell's "Buddhism of Tibet," p. 433  
\* \* Very rare and curious.
- 1/2-2-0 757- 64 **Two Leaves of Tibetan MSS.** with coloured miniatures.—A coloured strip for a Barrel Prayer Wheel.—A roll of strips for a Hand Prayer Wheel (3)
- 65 **A Tibetan-Sanskrit Dictionary** in MS., compiled during a series of years for Lt.-Col. Waddell, from all extant Tibetan-Sanskrit Lexicons and Ancient Tibetan MS. itineraries of pilgrim monks to the Buddhist Holy-land in India, by Padma Chhō Phel ("Increaser of the Lotus Law"), a learned Lama of the Dalai Lama's Chapel-royal of Nam-gyal Cho'i-de at Lhasa; partly romanized and translated by Lt.-Col. Waddell, in 2 vol., 4to.; 1725 pp.  
\* \* A unique work to unlock Indian History and Buddhist metaphysics, from the scrupulously exact Tibetan translations of Indian Buddhist texts, of which the Sanskrit originals are lost.
- 66 **The Thousand Names of Vishnu**, A Hindu MS.—**Extracts** from the Bhagavat-gita, A Hindu MS. (2)

## CHINESE.

- 67 **Brahma Ishvara**: "The God Brahma," one of the titles of Sākya-muni, a gilt bronze figure, seated in the witness attitude, with pentaglot inscriptions in Sanskrit, Tibetan, Mongol, Manchu and Chinese, and dated K' IEN LUNG (1736-1796); has been opened; 12 in. high (2)
- 68 **Jīvaka**: "The Living One," one of the titles of Sākya-muni, another, similar, with inscription and date K' IEN LUNG; has been opened; 12 in. high (2)



- 69 **Omi-to Fo** (Skt. Anitābha): A gilt bronze figure seated in the meditative attitude, the lotus thalamus separated; the title in the head-dress;  $11\frac{3}{4}$  in. high (2)
- 70 **Omi-to Fo**: Another, seated in the meditative attitude on a square throne with pierced sides, dated K' IEN LUNG 35<sup>th</sup> year = 1770; with halo; 8 in. high (2)
- 71 **A Taoist Figure** of a Man seated, holding a HUN or tablet, gilt bronze;  $10\frac{1}{2}$  in. high
- 72 **A Lacquered Wood Screen** of the late Sung or early Yüan dynasty, ten panels out of twelve, the two right hand panels missing, originally in the Palace Chih-yei Fu, occupied by the father of the Emperor Kwang Hsü

\* \* \* Lacquered wood with a black ground decorated with incised and relief details painted in with coloured lacquer of various hues. The broad border surrounding the central scene, extending over the series of panels, is decorated with LICHU fruits, Peaches, Persimmon and Plum blossom and other flowers, shells, and emblematic devices detached and alternating. The central scene is the theme CHU HSIEN CHING SHOU "The Taoist Genii worshipping SHOU LAO the God of Longevity" who is seated on a rock in the centre with attendants, towards him on the right a crowd of immortals are crossing the TAN, the Taoist Styx, on various mythological animals and frail contrivances, and MAO NU with her basket of flowers and others, in a bark boat; on his left, seated under a tree is SI WANG MU, the fairy of the KW'EN-LUN mountain, with her white goat and maidens with the peaches of immortality, and to her left TUNG FANG SO making off with one of the peaches; below him are the PA HSIEN or Eight Taoist Immortals in a group of eleven, of which those distinguishable are CHUNG-LI CH'UAN with his fan, LU TUNG-PIN with his sword, HOW SIEN SENG with his toad, LAN TS'AI-HO with her basket of flowers, CHANG KWOH with his gourd, etc. At the top of the right hand panel is LAO TSZE on his bull, and YIN HI with the Sage's scrolls; these with several other lesser groups complete the wonderful picture.

The expressions in the faces are much finer and more delicately wrought than on the eighteenth century screen of a similar character in the South Kensington Museum, and the colours show no failing in their freshness and richness, although the edges of the panels show the effect of time and rather rough usage; 3 ft.  $7\frac{1}{2}$  in. high, by 7 ft. 8 in. wide.

[See Illustration. Plate I].

- 73 **A Chinese Panel** of The Eight Good Genii, with a group of thirteen figures in coloured porcelain set in the lacquered wood, 2 ft. 1 in. by 3 ft. 6 in.



- 221-5. 74 Two Panels of Writing, in black on a red silk ground decorated with dragons in black and gold, *examples of the brush-work of SHI-TA-HWA the Dowager Empress; from the Chih-yei Fu Palace, Peking*
- 75 The Fifty-three Manifestations of Kwan Yin: An Album of very fine drawings in gold on a black ground, each opposing page occupied with gold Chinese text, both pages having a gold floral border on a dark blue ground; *a work of the K'ANG HSI period*; the covers of sandal-wood carved in low relief, with pine, bamboo and plum on one side, and birds and flowers on the other; in a brocade case with flaps cut in an interlocking pattern (2)
- 76 The Quest of the Golden Butterfly: An Album of Chinese drawings in colours on silk, illustrating the story in five scenes: The Expedition setting forth, The Haunt of the Butterfly, Tempting it to alight, Worshipping it as it changes colour, and Its transformation into foliage; *signed KWANFEI, and dated KWANG HSU, Cock year = 1897*
- 77 A Chüan, with Scenes of Village Life among Frontier Tribes: ploughing, tilling the fields, removing a house-roof, men racing, women travelling, spinning, threshing, a feast and dancing, hunting, crossing a river, etc., in colours on paper; *signed SHI-LING CHON-SHEN, otherwise known as PAI-YANG SHAN-YEN, and dated LUNG CH'ING, 5th year = 1571*
- 78 A Chüan, with nineteen figures of various Buddhist divinities, in black and grey on silk; *signed SHI-LING CHAO-SÜ*
- 251-207- 79 A Chüan, with a landscape panorama of famous temples, hills, lakes, streams and villages, slightly tinted with colours on silk; *signed CHANG K'AI*
- 80 A Chüan, with a Mongolian camp and hunting scene, in colours on paper, and with long textual description; *signed (?)*
- 221-294 81 A Chüan, with a Sacred text woven in black Mongolian characters on yellow silk
- 441-257 81A A Tan-tiao: Kwan Yin seated on a lotus rising from rolling water, with two attendants, a warrior in adoration, and a flying crane; in colours on silk
- 82 A Tan-tiao: Portrait of a Prince seated, with his father and mother, grandfather and grandmother standing on either hand, in colours on paper; *from a Taoist temple in Peking*
- 83 A Tan-tiao: Portrait of the Director of the temple Tien-su-in seated under an umbrella, with a group of saintly persons surrounding him, in colours on canvas; *from a Taoist temple in Peking*



- 84 **A Tan-tiao** : A Stone-fruit, Chrysanthemums and other flowers, in white on a red ground, *bearing the seal of the Dowager Empress ; from a Taoist temple in Peking*
- 85 **A Chinese Book of Deities**, printed in black outline, with text

## JAPANESE.

- 86 **A Japanese Mandara** or Magic Circle, as figured in Waddell's "Buddhism of Tibet," p. 143. Below the plan of the Bonji symbols four priests are seated, each with his shoes before him : Sakuichi-jo Ascharidi, Sakuzeng mi Sanzō, Keka-Achari and Kōbō-Daishi ; on paper, *mounted as a kakemono*
- 87 **A Japanese Mandara** of the Shingon sect of Buddhists, consisting of three times three squares with circles filled with Bonji characters representing the principal deities and their emanations, that in the centre of the top being for Dai Nichi Nyorai ; in colours on paper, *mounted as a kakemono*
- 88 **A Hoshi Mandara**, with Signs of the Zodiac and figures of deities. — **The Ji-so-wo Mandara** of Kōbō Daishi with the nine KONGŌ-RIKISHI, some of the 1,000 Buddhas, in the centre, and others in the borders. — **Benten** and her fifteen children. — **Nehan no Shaka**, and **The Amida Triad** ; printed on paper, *unmounted* (5)
- 89 **Nembutsu Gyōja Sesshu Gonen no zu**, a Pictorial Prayer-charm for the Religious, Amida diffusing light over the twenty-five Bosatsu, Shinto Gods, and the Six Evil Genii. — **Fumon Shigen Semukai no zu**, a sheet with eighteen of the Appearances of Kwannon in the World. — **Buddha and his disciples**, two different sized sheets ; printed on paper, *unmounted* (4)
- 90 **A Kakemono** : Daikoku carrying a bale of rice, and Ebisu bringing up a horse laden with fish to a treasure-house with the door of an iron safe, and in the distance a fleet of treasure ships coming into port against a red sun ; in colours on silk ; *signed* GOSHUN. *Shijo School*
- 91 **A Japanese Panel** : Suisen flowers growing in two clumps, in colours on silk ; *signed* KAKUHEIBUN ; *in green brocade frame*, 1 ft. 8 in. by 3 ft. 9 in.



## TEMPLE SKU-TAN.

Brought from Tibet by Col. Walton.

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- 92 **Pādma Jungnä**, the "Born of a Lotus" form of PADMA-SAMBHAVA, seated, his robes falling over a group of eleven human beings and monsters lying prone under him, holding a DORJE and a skull bowl, and supporting against his left shoulder the trident of the King of Death; above him in an alcove the Sākya-muni triad, and surrounding him his own eight forms among Red-hat Lamas, Bodhisats and tutelaries, etc.; in colours on silk with veil; on the back a CHORTEN
- 93 **P'yag-rdor 'K'or-c'en** (Skt. Mahācakra-Vajrapāni) Blue, with three heads, that on the right white, that on the left red, each with three eyes, and coronetted with skulls; six armed, the two top arms outstretched and winged, the right top and bottom hands hold DORJES, the left top hand with index finger extended, the others bent down, the left bottom hand holding a trident with one skull, the two chief arms clasping his green SACTI who holds in her left hand an uplifted skull bowl of blood; trampling on two prostrate human beings; the tiger-skin robe falling behind fringed with skulls and human heads, and surrounded by flames; below him is the Nitambara-Vajrapāni trampling on serpents; to the left the DAKINI NARO mK'A-SPYOD-MA, a form of Vajravarāhi, and on the right the she-devil dPAL-LDAN-LHA-MO; at the top and sides other deities; in colours on silk with veil; at the back two bloody hand seals
- 94 **P'yag-rdor a-tsa-rya** (Skt. Vajrapāni Ācārya) Blue, one head with hair flamed, two handed, right hand holding aloft a DORJE, left hand in front level with the stomach, index and fourth fingers upright, other fingers bent down; wearing a jewelled SEMONDO and a snake hanging from his neck twisted into a knot between his legs, standing, legs apart on a lotus thalamus, surrounded by flames; slightly lower on his right is JAMBHALA holding an ichneumon, and on his left the white TĀRĀ; above him are PADMA-SAMBHARA and other Lamas and tutelaries, and below rDORJE LEGS-PA and a group of other fiends subjected to the Faith, and dPAL-LDAN-LHA-MO, etc.; in colours on silk
- 94A **Dvāg-po Cha-rje**, founder of the monastery of TS'UR-CHA, seated holding a dorje and a dorje bell surrounded by Lamas and Saints whose names are inscribed, an altar in front with offerings, and in the centre below the white Tara; in colours and gold on silk
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## OTHER TIBETAN OBJECTS.

## The Property of a Collector.

- 95 **A Pair of Cornices** for the hanging of Temple Pictures, half oval, the upper sides curved and shaped, of hand-wrought copper, richly gilt, with foliated scroll borders and central design in relief, in the middle of which is a large projecting demon's horned head and arms, coloured and jewelled with turquoises and coral, with handle at the top and loops on which to hang the pictures;  $10\frac{1}{4}$  in. high by 20 in. wide (2)
- 96 **A Pair of Cornices**, identical with the preceding (2)
- 97 **A Similar Cornice**, but with a different demon's head, surmounted by the sun and moon;  $11\frac{1}{2}$  in. high by  $23\frac{1}{4}$  in. wide
- 98 **The Carrier of a Temple Censer**, hand-wrought copper, richly gilded, formed as a square cross-bar with dragons' heads at each end, and ornamented with a foliated scroll design in repoussé work with a double five-pointed DORJE upright through the middle, surmounted by a jewel and ring handle, flanked by figures of dragons, and with a boss in the centre bearing fish in the trigram form, rGYAN-K'YIL, the YING YANG of the Chinese;  $15\frac{1}{2}$  in. high by  $23\frac{1}{2}$  in. wide
- \* \* \* The fire-pan is attached to this when used in the Lamas' temple services.
- 99 **A Temple Banner Holder**, hand-wrought copper, richly gilded, consisting of a horizontal cylindrical rod with repoussé design, terminating with upreared dragons' heads at each end and bearing three upright ornaments, in the centre a cluster of jewels, CINTĀ-MANI flamed and knotted by ribbon ties on a lotus base, and at each side midway a Wheel of the Law on a lotus base, inlaid with turquoises and coral; from each end is suspended a silk pendant of four colours with deep tassel fringes; 7 ft. 6 in. wide
- 100 **An Ornament for the Vestibule of a Temple**, gilt copper, shaped as Three Dragons, the Guardians of the Temple's Wealth, upreared on their hind legs, their tails erect in the centre, heads outward in a triangular position, each helping to support with its fore-claws, a circular pierced ring having on its upper surface three upright demon skulls, the dragon heads and skulls partly coloured; 3 ft. 8 in. high, the angles between the heads about 3 ft. 3 in., the top ring  $20\frac{1}{2}$  in. diam.

[See Illustration. Plate II.]



- 101 **The Throne for the Grand Lama Administrator of a Temple**, wood, overlaid with hand-wrought copper heavily gilt, on the top and three sides; the front has projecting scrolled corners and raised mouldings, the central panel has a large projecting demon's head above a jewel in a lotus, and two figures with outstretched arms standing on dragons' heads, representing the Earth and Sky Demons, on each side of the head is a hand with the necromantic pointing finger MUDRA, all in high relief on a scrolled design in low relief; at each side in relief are four of the Eight Emblems of Happy Augury: The Wheel of the Law, the Pair of Fish, Umbrella of Kingship, and the Endless Knot, all in elaborate workmanship, heavily gilt, and relieved by touches of colour; 21 in. high by 29½ in. wide by 18 in. deep

\* \* \* On the back is a long inscription in Tibetan script on a red ground.

[See Illustration. Plate II.]

- 42/- 90/- 102 **A P'ur-bu**, or Thunderbolt Dagger for warring with the demons, gilt copper, triangular blade, the grip terminating with three Mahakala heads coronetted with skulls and surmounted by a five-pointed DORJE; 15 in. long
- 103 **A P'ur-bu**, identical with the foregoing
- 50/- 104 **Another**
- 105 **Another**
- 50/- 5. 106 **A Sword** for warring with the demons, gilt copper, curved blade with dull edge, centre rib, and expanding end with double curve, the guard and pommel oval with scalloped rims engraved with swastica design, the pommel terminating in a five-pointed DORJE; 25 in. long
- 107 **A Sword**, identical with the foregoing
- 108 **Another**
- 109 **Another**
- 3/4/6 5. 110 **Another**
- 111 **Another**
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## CHINESE WORKS OF ART.

## The Property of Mr. T. Silcock, Esq.

*of Chengtu, Szechwan, China.*

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- 112 **A Chüan** : Panoramic View of Hunting and Camp Scenes, from the setting forth to the end of the chase ; in colours on silk ; *signed* TIEN SHWEI (*a place in the province of Kansuh*), CHAO CHUNG-MO, *an artist of the YUAN dynasty, nephew of one of the late SUNG Emperors, known also as CHAO TZE-YIN*
- 113 **A Set of Four Tan-tiao**, or Hanging Pictures on the Arts of Peace, scenes in the life and labours of Chinese peasantry, ploughing, cultivating rice, working at trades, etc., and women with children ; in colours on silk ; *by* KAO CHIEN *of the Cloudy Mountain Monastery* ; c. 1750 (4)
- 114 **Antique Pottery** : A Grave Vase of the HAN dynasty, red, unglazed pottery,  $2\frac{1}{2}$  in. high ; a SUNG dynasty brown stoneware Jar (SHANG-CHUN-TS'I), with a coiled dragon in relief on the fluted shoulders,  $5\frac{1}{4}$  in. high, on wood stand ; and a YUAN Bowl, with bent sides, yellow glaze slightly decorated,  $5\frac{1}{2}$  in. diam. (4)
- 115 **A Ming Vase**, with bands of white, pale blue and grey, crackled, and dark brown bands of relief ornament ;  $9\frac{3}{4}$  in. high, on wood stand (2)
- 116 **Two Bowls**, one octagonal, turquoise inside, five colours outside,  $5\frac{3}{8}$  in. diam. ; one lotus leaf upcurled shape, green with gilt reins, coloured flowers and insects inside and out, 6 in. diam., CHIA CHING, on wood stands ; and a third, with conventional lions and clouds,  $6\frac{1}{2}$  in. diam. ; TAO KUANG (5)
- 117 **A Pair of Dishes**, circular, lotus flowers, etc., in four colours, and repeated characters for long life in coral red,  $9\frac{1}{2}$  in. diam. ; *one rim repaired* ; YUNG CHENG (2)
- 118 **A Copper Incense Burner**, tripod bowl, 4 in. high ; another, in brass,  $3\frac{1}{4}$  in. high, both on wood stands ; and a brass Butter Lamp, Tibetan,  $5\frac{3}{4}$  in. high (5)
- 119 **A Hexagonal Vase**, low grade silver with nielloed design of alternate panels of flowers and inscriptions surrounded by diaper design, and on the base a dish of Bilwa fruit, one of the Eight Glorious Offerings,  $2\frac{1}{8}$  in. high, on wood stand ; and a square Joss Stick Vase with the PA-KWA trigrams in relief, bronze, 4 in. high, on wood stand (4)



- 120 **An Incense Burner**, brass, octagonal, with ring handles, pierced on the shoulders with PA-KWA trigrams and on the sides with swastica fret design,  $6\frac{1}{4}$  in. high; and a Pewter Bowl or Dish, with brass rims enclosing cocoanut sides carved with the Eight Taoist Emblems and characters for long life,  $5\frac{1}{2}$  in. diam. (2)
- 121 **Three Antique Bronze Mirrors**. One  $6\frac{3}{4}$  in. diam., with early Græco-Bactrian design, squirrels and grapes; one  $3\frac{1}{2}$  in. diam., with a dragon passing in and out of waves in a sea; and one 4 in. diam., with Buddhist inscription (3)
- 122 **Three Antique Bronze Mirrors**. One 9 in. diam., with shaped eight-pointed rim, bearing Shu Lao under a constellation and an attendant with a peach of longevity, a crane, and an ancestral tablet; one 4 in. diam., with foliated scroll design, signed "MADE BY HSUEH HWAI-CH'UEN"; and one, 4 in. diam., with the Signs of the Zodiac and the twenty-eight stellar mansions (3)
- 123 **Three Antique Bronze Mirrors**. One  $6\frac{3}{4}$  in. diam, eight-petal-shaped, with the Two Ancient Emperors, the founders of agriculture and civilization, Fuh-hi and Shen-nung, trees, rocks, etc., in relief; one  $3\frac{1}{8}$  in. diam., with design after the Græco-Bactrian style, running dogs; and one 5 in. diam., with two fish conveying the wish "May your goods increase" (3)
- 124 **Three Antique Bronze Mirrors**. One  $7\frac{1}{4}$  in. diam., with the "Luck flower" design of the Sung dynasty; and coloured patches on its surface; one  $5\frac{1}{4}$  in., eight-petal floral shape, a man's mirror with dragon in relief; and one  $5\frac{3}{8}$  in. diam., round, a "Lucky generations" mirror, with a design of archaic scrolls and characters, "Long Life, Riches and Honours" (3)
- 125 **Five Copies of Ancient Mirrors**. One with handle, the Hill of Longevity and the Sea of Happiness, a constellation above and a kylin; one with handle with two FENG birds, a woman's mirror; one eight-lobed, floral design; one circular, a copy of a CHOW dynasty mirror, with archaic characters; and one plain (5)
- 126 **Two Opium Trays**, oblong, polished hard wood, inlaid with brass stalks and leaves and mother-o'-pearl flowers attached, with insects between; one 25 in. by  $16\frac{1}{2}$  in., and the other  $13\frac{3}{4}$  in. by  $9\frac{1}{2}$  in. (2)
- 127 **A Pair of Tapestry Bed Hangings**, with borders of dragon and waves and a series of dragons in circles in colours and gold, on a wine-coloured ground; 32 in. high by 54 in. wide (2)
- 128 **A Manchu Embroidered Robe**, crimson figured silk, with coloured and gilt embroidery at the collar and sides; lined green silk; 4 ft. 5 long



- 129    **A Manchu Embroidered Skirt**, winter robe of scarlet wool, embroidered in gilt and colours, prevailing tone blue ; 3 ft. 1 long
- 130    **A Tapestry Robe**, wine-coloured ground ; 3 ft. 1 long
- 131    **A Lady's Bag**, in Chinese tapestry, with green silk cords and six silk tassels ; and eight Tapestry Panels from Chinese costumes (9)
- 132    **Embroidered Panels**, a pair, with ladies and pavilions on a gold ground ; and eleven others, panels and half-panels, embroidered in colours and gold (13)
- 133    **A Tapestry Panel**, with scenes from the life of the Chinese "Hop-o'-my-Thumb," in colours ; *rare and interesting* ; 17th century, framed
- 134    **Embroideries** : Five papers, with selected pieces for appliqué ; a long strip of Tapestry Edging in colours and gold ; three Sleeve Bands ; and two pairs of Sleeve Bands worked on canvas, not made up (11)

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### Other Properties.

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- 135    **A Chinese Silk Bedspread or Table Cloth**, cream satin, embroidered with floral scrolls, small clusters, and in the corners larger groups of flowers, silver pheasants, butterflies, etc., with deep silk fringes and tassels ; *size without fringes 8 ft. 5 by 9 ft. 1*
- 136    **Six Chinese Panels** of figure subjects, carved in stone, coloured, and set in landscape or household scenes of carved and painted stone, on a background of painted silk. Each is glazed and encased in a polished hard-wood frame, decorated with inlaid brass wire in key pattern, with a sliding front carved in high relief with six of the twenty-four Examples of Filial Piety. The subjects represented are as follows:—(A) LU SÜ, discovered secreting oranges in his sleeves, explains that they were for his mother ; inside, a young woman pleading forgiveness for a fault to her aged mother.—(B) KWOH K'U, about to bury his infant on account of poverty, digs up a pot of gold ; inside, an ardent lover climbing over a garden wall to his beloved.—(C) YEN TSZE, seeking to stalk deer to get their milk for his mother's eyes, caught by hunters, who threaten his life ; inside, a warrior, crossing a bridge, warned of an ambush ahead by a man on a wall.—(D) LAO LAI TSZE, though 70 years old, playing with a toy to amuse his father and mother and cheer their declining years ; inside, a father suggesting a husband for his daughter.—(E) TSÊNG



Lot 136—*continued*.

SHÊN hurries home to his mother, who has a visitor, and has called for him in vain, so bit her thumb and he felt the pain; inside, a man asleep by a table, dreaming of an attack on himself and his wife.—(F) TING LAN venerating the effigy in wood of his mother, and his wife and a neighbour ridiculing him; inside, two lovers in a garden;  $9\frac{7}{8}$  in. by  $8\frac{7}{8}$  in. (6)

\* \* \* Fine and rare.

- 137 **A Soapstone Cameo Plaque**, fan-shaped, with carving in high relief, showing a brown surface on a slate ground, one of the Taoist Immortals worshipping Shou Lao, the god of longevity, with a dragon overhead, etc., in a rose-wood frame;  $12\frac{1}{2}$  in. by  $6\frac{3}{4}$  in.

- 137A **A Pair of Chinese Porcelain Plaques** with polychromatic picture subjects: Ladies at a window with writing materials, and a garden outside; Ladies on a garden terrace with a FUNG bird descending;  $15\frac{1}{4}$  in. by  $9\frac{3}{4}$  in., in carved and pierced Chinese frames, 22 in. by  $16\frac{1}{2}$  in. (2)

- 138 **Kao Shang Yü Hwang Pan Hing tseih King**. A Taoist work in Chinese, eulogistic of the Deity Yü Hwang Shang-ti, 6 vol. in 3, illustrated in black and white, second edition, *Pekin*, 1712, in silk brocade covers, in case (4)

\* \* \* Taken from the Library of the Imperial City, Peking.

- 139 **"An Ambush by Ten Men"**: A combat by warriors on horseback, a Chinese colour print; 16 in. by 24 in.

- 140 **"All Nations coming to Court"**: An assembly of mythological and other people before the dais of a hidden throne, a Chinese colour print; 15 in. by  $22\frac{3}{4}$  in.

- 141 **"The Pleasures of Military Action"**: A tilting tournament between spear and halberd, a Chinese colour print; 16 in. by  $24\frac{1}{2}$  in.

- 142 **The Cultivation of Rice**: An Album of twelve Chinese Drawings in colours, on paper, in native binding; 4to

## CHINESE DRAWINGS.

- 143 **Chüan**: Five Celebrated Horses and their attendants, with text to each; in colours on silk; by TSAO TZE MENG, signed CHAO SUI and dated 1088

- 144 **Chüan**: Eight Celebrated Horses and their attendants; in black and white on silk; signed TSŪ ANG, the literary name of CHAO MENG-FU, born 1254



- 145 **Tan-tiao**: A Landscape; in black and white on silk; *signed* LIANG-YANG MI FEI *and dated* 1083
- 146 **Tan-tiao**: Portrait of a Noble seated on a rock, an attendant behind him holding a JU-I, another before him presenting a book, and a judge holding a scroll standing in the right-hand corner; in colours on silk; *attributed to* YEN HUE, *an artist of the Sung dynasty*, 960-1280
- 147 **Tan-tiao**: Chung Kw'ei, the Demon Queller, standing holding the toad of How Sien Seng by the leg on a string; in colours on silk; *attributed to* YEN HUE
- 148 **Tan-tiao**: A Cock standing by a rock, over which peonies are in bloom; in colours on silk; *Ming dynasty*
- 149 **Tan-tiao**: A Horseman and attendants watching the descent of a female genie in the clouds, with landscape surroundings; in colours on silk; *Ming dynasty*
- 150 **Tan-tiao**: A set of four, each having two pictures of a legendary character; in colours on silk; *variously signed*; *attributed to* CHOSENRI, *who flourished* 1110-1160
- 151 **Tan-tiao**: A Chinese Sage walking on clouds followed by his wondering attendant; beneath them a river and trees under which is a dragon, and two men on a bank with a tiger; *by* WU LIAO SIEN, *early Ming dynasty*
- 152 **Tan-tiao**: A Landscape and waterfall, with birds on a blossoming tree and quail in the foreground; in colours on silk; *attributed to* YUAN TUNG ZUR, *of the Ming period*
- \* \* From the Bahr collection, exhibited at the Fine Arts Society. This is without rollers, having been removed from a frame.
- 153 **Tan-tiao**: Birds and Flowers, on a blossoming tree, minar birds, below a pheasant; in colours on silk; *attributed to* WONG ZA SAN, *an artist of the YUAN dynasty*, 1260-1367
- \* \* From the Bahr collection, exhibited at the Fine Arts Society. This is without rollers, having been removed from a frame.
- 154 **Tan-tiao**: Two Chinese Ladies standing under a blossoming tree growing out of a cliff, looking up at a flight of bats before a misty red sun; *signed* CHING CHIA, K'ANG HSI *period*, 1662-1723
- 155 **Tan-tiao**: Three Fish and a branch of Nanten; in colours on silk; *an old Chinese painting of the K'ANG HSI period*



- 156 **Tan-tiao**: KOBITO-JIMA, "The Island of Pigmies." A Man who has strayed there being tormented by the inhabitants who are poking things into his ear and nostrils; *by* CHING PIE, *sealed*; CH' IEN LUNG *period*, 1736-1796
- 157 **Tan-tiao**: A Night Heron on a rock looking down on some flowers below; in colours on silk; *signed* CHIN YUAN CHANG
- 158 **Tan-tiao**: A Chinese Boy trying to catch a butterfly resting on a flower; in colours on silk; *signed* COPIED FROM CH'IN YING BY SOKANSHIN

### JAPANESE DRAWINGS.

- 159 **Kakemono**: A Group of three monkeys in a willow tree and two others on a lower branch, one of whom is holding the tail of a dragon fly; in colours on silk; *signed* SHŌENSAI YŌWA; a *Japanese drawing mounted in Chinese style*
- 160 **Makimono**: Ninety-two sketches, copies of the works of some of the great Kanō artists; in colours on paper; *dated* 1833
- 161 **A Pair of Makimono**: Drawings by a Tosa artist illustrating the story of Raikō and the Shutendōji; in colours on paper (2)
- 162 **A Pair of Makimono**: One bearing Scenes in Kyōto during the Famine of Tempō 8 = 1837, and the other Scenes of the Festival Procession following on the Famine in Tempō 10 = 1839; in colours on silk; *by* TANAKA MOICHI; *signed* KI NO HARIYOSHI (2)
- 163 **Kakemono**: A Pair of Quail under chrysanthemums; in colours on silk; *signed* TOSA SAKON SHOGUN MITSUOKI
- 164 **Kakemono**: Sasaki no Hideyoshi holding a council of war; in colours on silk; *signed* HANABUSA ITCHŌ
- 165 **Kakemono**: An OIRAN of the GENROKU period seated holding a branch of cherry-blossom; in colours on silk; *unsigned*; Hishikawa School
- \* \* \* In fine condition.
- 166 **Kakemono**: A Group of three Dancers, a male musician playing the SAMISEN and two people looking on; in colours on silk; *unsigned*; Hishikawa School
- 167 **Kakemono**: A Wagtail and Mango, in black and grey, tinted, on paper; *signed* KEIBUN



- 168 **Kakemono** : An OIRAN and her KAMURO playing battledore and shuttlecock ; in colours on paper ; *unsigned* ; Nishimura School  
\* \* \* In fine condition.
- 169 **Kakemono** : A pair of Quail beside stalks of millet ; in colours on silk ; *signed* YEDO KORO AZUKARI (Yedo official artist) HIGONOSUKE FUJIWARA NO MITSUBUMI
- 170 **Kakemono** : A Quail and wild flowers ; in colours on silk ; *signed* SHOCHIKUDŌ, Shijo School
- 171 **Kakemono** : Two OIRAN, one standing, the other sitting on her heels holding a mirror and arching her eyebrows ; in colours on silk ; *unsigned, but probably by* UTAMARO II  
\* \* \* In fine condition.
- 172 **Kakemono** : An OIRAN walking to the left under a branch of cherry blossom ; in colours on paper ; *signed* TOYOKUNI  
\* \* \* In fine condition.
- 173 **Kakemono** : Two Baboons on the branch of a tree, and roses at the side ; in colours on silk ; *unsigned*
- 174 **Kakemono** : A Group of Dead Fish lying on leaves ; in colours on silk ; *signed* KWANYEI  
\* \* \* Exhibited at the Glasgow Oriental Art Exhibition.
- 175 **Kakemono** : A BUNCHŌ flying towards Peonies, and a Butterfly on the wing ; in colours on silk ; *signed* GANKU  
\* \* \* In fine condition.
- 176 **Kakemono** : Two Monkeys, one sitting aloft on a branch of a tree looking down on another swinging on a branch below ; in colours on silk ; *signed* UTANOSUKE GANKU  
\* \* \* In fine condition.
- 177 **Kakemono** : Two Butterflies hovering around a TORORO-ASI (Hibiscus manihot) in blossom ; in colours on silk ; *signed* ŌKYŌ, COPIED FROM SHUNSENKYŌ ; in box (2)  
\* \* \* In fine condition.
- 178 **Kakemono** : Three Black Birds with tufts of feathers on their upper mandibles on a blossoming plum tree ; in black and grey on silk ; *signed* SEIYEN HŌSAI ; in box with certificate (3)  
\* \* \* In fine condition.
- 179 **Kakemono** : Two Monkeys beside bracken ; in colours on silk ; *signed* SOSEN ; in box (2)



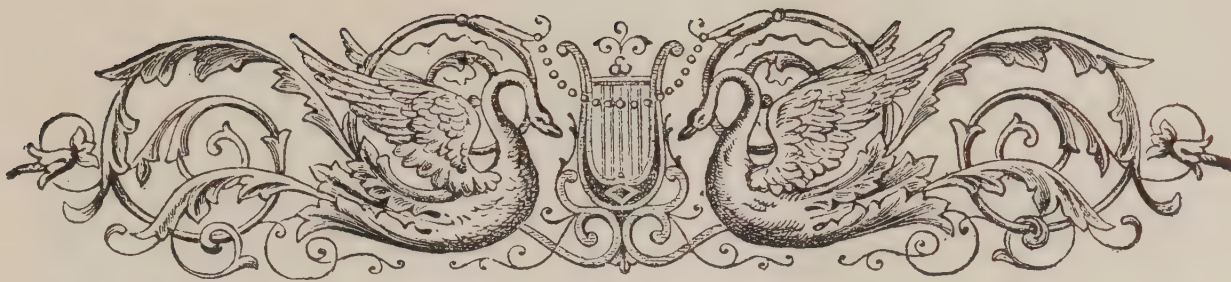
- 180 **Kakemono** : A Monkey cleaning its young beside a wild camellia ;  
in colours on silk ; *signed* SOSEN ; in box (2)
- 181 **Kakemono** : A Monkey and two young ones ; in colours on silk,  
with a gold sprinkled ground ; *signed* SOSEN  
\*.\* Exhibited at the Glasgow Oriental Art Exhibition.
- 182 **Kakemono** : A Monkey in snow ; in colours on paper ; *signed*  
SOSEN ; in box (2)
- 183 **Kakemono** : A Monkey squatting by a wild camellia, looking up  
at a butterfly ; in colours on paper ; *signed* SOSEN ; in box (2)
- 184 **Kakemono** : Two Monkeys on the trunk of an ENOKI (*Celtis*  
*sinensis*), splashed with white pigment ; in colours on paper ;  
*signed* SOSEN ; in box (2)
- 185 **Kakemono** : A Monkey running towards a chestnut ; in brown  
and black on paper ; *signed* SOSEN
- 186 **Kakemono** : A Monkey seated by a wild camellia ; in colours on  
paper ; *signed* SOSEN
- 187 **Kakemono** : A Monkey licking its paw under a willow ; in black  
and grey, tinted, on paper ; *signed* SOSEN
- 188 **Kakemono** : A Monkey scratching himself ; in black and grey,  
tinted, on paper ; *signed* SOSEN
- 189 **Kakemono** : Two Monkeys on the bough of a tree ; in black and  
grey, tinted, on paper ; *signed* SOSEN
- 190 **Kakemono** : Two Deer on a cliff, by a hill and waterfall ; in black  
and grey on paper ; *signed* SOSEN
- 191 **Kakemono** : A Monkey on the bough of a tree looking up at a  
cicada ; in colours on silk ; *signed* TESSAN, *sealed* MORIZANE ; in  
box (2)  
\*.\* In fine condition.
- 192 **Kakemono** : A Monkey holding on to a tendril of wistaria ; in  
colours on paper ; *signed* TESSAN, *sealed* MORIZANE ; in box (2)
- 193 **Kakemono** : Two Plovers by the edge of a stream ; in colours on  
paper ; *signed* TESSAN, *sealed* MORIZANE
- 194 **Kakemono** : A pair of Mandarin Ducks on a stream beneath a  
willow under snow ; in colours on silk ; *signed* AKAMIZU HENKŌ
- 195 **Kakemono** : Gold and Silver Fish in a stream with water weeds ;  
in colours on silk ; *signed* TOTEI NORINOBU



- 196 **Kakemono** : Two Birds on the upper branch of a tree in snow and three below quarreling ; in colours on silk ; *signed* CHIKUTO SANJIN SEISHO
- 197 **Kakemono** : White Camellias ; in colours on silk ; *signed* HŌITSU
- 198 **Kakemono**, a pair : Peacocks and Chrysanthemums ; in colours on silk ; *signed* SOSHIZAN ; in box (3)
- 199 **Makimono**, a pair : Drawings of various subjects ; in colours on paper ; *signed* KANŌ SHŌUN SUENOBU, c. 1700 ; in box (3)
- 200 **Kakemono**, a set of eight : Drawings of Birds and Flowers, copied from some of the masterpieces of Ito Jakuchū ; in colours on paper ; each in a box (16)







## SECOND DAY'S SALE.

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### JAPANESE COLOUR PRINTS,

BOOKS, DRAWINGS, &c.

The Property of Bernard Welby, Esq.

*of 54, Platt's Lane, Hampstead, N.W.*

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SUKENOBU (Nishikawa), 1671-1751.

LOT

- 201 Yehon Tokiwa Gusa, "Pictures of Unchanging Grasses," *i. e.* Social Customs of Women, 3 vols. in 1, First edition, *Kyōtō*, 1730; *signed* NISHIKAWA SUKENOBU.—Yehon Asukayama, large size figures of women, 1 vol. complete First edition, *Kyōtō*, 1739; *both black and white*.—Yehon Kai Ka Senji, 2 vols. out of 3; *coloured by hand* (4)

KIYOMASU (Torii), 1706-1764.

- 202 An Oiran of the *Kyōhō* period on parade, her dress decorated with views of Lake Biwa, a large and bold full-length figure, *coloured by hand*; URUSHI-YE; *signed* TORII KIYOMASU; *sealed* KIYOMASU; on extra large sheet, 21½ in. by 11½ in.; *framed*

\* \* Rare, and of exceptional size.

[See Illustration. Plate III.]

TOSHINOBU (Okumura), *c.* 1745-1763.

- 203 An Actor in female character, standing holding a fan behind his head, and looking down over his shoulder at the sweep of his skirt; HOSO-YE, *coloured by hand*, and URUSHI-YE; *unsigned*; *framed*



## KIYONOBU (Torii) II.

- 204 **Theatrical Duo**: Ōtani Hiroji as Genzō, holding an umbrella over Nakamura Kiyozō as a geisha, under a blossoming cherry tree; HOSO-YE BENI-YE, *in pink and green*; signed TORII KIYONOBU; *framed*

HARUNOBU (Suzuki), *d.* 1770.

- 205 **Narihira in the Field of Musashi**, crouching beside his lady love in the tall susuki grass under the light of a full moon; HOSO-YE; *an early USUZURI print*, signed SUZUKI HARUNOBU  
\* \* \* Very rare.

- 206 **A Young Oiran** on her knees examining a roll of silk brocade; *one of the illustrations from SEIRŌ BIJIN AWASE*, published 1770; *unsigned*

KORYŪSAI (Isoda), 1720–*c.* 1782.

- 207 **Koshi and Chōshi**: An UKIYOYE analogue of the Chinese paragons KIANG SHE, and his wife CHANG SHE, for whom the gods caused a spring to flow by their house, giving water and fresh fish every day for his aged mother; a girl squatting fishing with rod and line, and a man standing talking to her; *large size, almost square*; *one of a set* FŪRYŪ YAMATO NI-JŪ-SHI KŌ, “A Japanese version of the Twenty-four Examples of Filial Piety”; signed KORYŪSAI
- 208 **Flower Arrangement**: An OIRAN on one knee arranging chrysanthemums in a large vase, and a youth looking through the window at her; *half-block size*; signed KORYŪSAI
- 209 **Hashirakake**: A Woman, partly wrapped in her YUKATA, seated on the window-sill of a bath-house fanning herself, and a dog at her feet scratching its neck with its hind leg; signed KORYŪSAI

MASUNOBU (Tanaka), *worked c.* 1754–1771.

- 210 **Hashirakake**: A Girl holding aloft an umpire’s fan as she stands on the right shoulder of Hotei, who is seated beside his sack; signed MASUNOBU

## KIYOMITSU (Torii), 1735–1785.

- 211 **Hashirakake**: BANDŌ HIKOSABURŌ as a KOMOSŌ, standing in dejected attitude holding a basket hat; *printed in pink and green*; signed TORII KIYOMITSU; *framed*



## SHUNSHŌ (Katsukawa), 1724-1792.

- 212 **Nakamura Kumejirō** as Sono, the wife of Gihei, in the Chūshingura, standing outside her house holding a lantern; HOSO-YE; *signed* SHUNSHŌ
- 213 **A Group of Actors** arriving at the Theatre, on the left, on the landing of a staircase, stands Ichikawa Monnosuke II in conversation with an actor whose MON is not visible, and in the rear, clogs in hand, Iwai Hanshirō IV is looking down the stairs; *medium size, upright; signed* SHUNSHŌ
- \* \* \* A rare and fine print.  
[See Illustration. Plate IV.]
- 214 **Homing Geese**: A Youth in a boat smoking, and fishing with rod and line, and a girl showing him a fish she has just caught, with her rod lying by her side; *medium size, almost square; one of a set* SHINAGAWA HAKKEI; *signed* KATSUKAWA SHUNSHŌ

SHUNKŌ (Katsukawa), *worked c.* 1765-1790.

- 215 **Segawa Kikunojō III** as a Woman, standing beside a weir holding a roped-up box and a bare sword; HOSO-YE; *signed* SHUNKŌ

## SHIGEMASA (Kitao), 1739-1820.

- 216 **Theatrical Duo**: Ichimura Uzayemon IX and Segawa Kikunojō III as two KOMOSŌ, with features covered with basket hats, and playing SHAKUHACHI beside the understructure of the Kiyomizu temple; HOSO-YE, *in pink and green; signed* KITAO SHIGEMASA
- \* \* \* A rare print.

## KIYONAGA (Torii), 1752-1813.

- 217 **New Year Morning in the Yoshiwara**: A Group of TAYŪ and their KAMURO passing one of the houses where another group are seated beside KADOMATSU; *a double-page illustration from* MITSU NO ASA, "The Three Mornings of the New Year," *being the 1st, 7th and 15th of the first month; published 1787; unsigned; framed*
- 218 **Going to the Bath**: Two women, one carrying a bath robe, under one umbrella in a driving rain, on the way to the bath-house, pausing to look round at a female acquaintance who is returning from the bath, carrying a robe and an umbrella; *full size, upright; one of a set* FŪZOKU AZUMA NO NISHIKI, "Brocades of the Customs of the Eastern Capital"; *signed* KİYONAGA; *framed*

[See Illustration. Plate IV.]



- 219 **Chōzan of Chōji-ya** on parade at the cherry blossom festival, passing to the right, accompanied by a KAMURO on each side; *full size, upright; one of a series HINAGATA WAKANA NO HATSUMOYO, "New Designs for Young Grasses"; signed KIYONAGA; framed*
- 220 **An Evening View.** Diptych. In the upper chamber of a tea house at Shinagawa, where the SHŌJI is pushed back in the centre, giving a view of the sands at low tide, people gathering clams, and three laden junks moored in the distance; there is seated on the left-hand sheet a man smoking, to whom a woman by his side is offering a cup of SAKÉ, at the same time turning to speak to another woman in a black KIMONO and canary OBI, who stands behind the pair; facing the man, a woman is seated on the right-hand sheet, playing the SAMISEN, with a back view of another woman beside her, resting on her hand on the floor, and two others who stand behind them; *full size, upright; one of a series of diptychs MINAMI JŪ-NI KŌ, "The Twelve Months on the South Side" (of Yedo); signed KIYONAGA; framed*
- \* \*  
\* Some copies of this print leave out the pale blue cloud on the left-hand sheet, so that the white distant sail on the horizon is not shown as in this, which is one of Kiyonaga's greatest masterpieces.
- [See Illustration. Plate IV.]
- 221 **Hashirakake:** The First Cuckoo of Spring, two ladies walking to the right attracted by the cry of the cuckoo flying overhead; *signed KIYONAGA*
- 222 **Three Original Drawings:** A Lady seated with pipe and gentleman standing beside her with a fan.—The Spirit of the Sword, a theatrical scene.—Letter Reading Scene from CHŪSHINGURA; *all in black outline; unsigned* (3)

**SHUNCHŌ (Katsukawa), worked c. 1770-1790.**

- 223 **Hashirakake:** A Woman on the banks of a stream washing clothes by treading on them and exposing her charms, which, attracting Kume no Sennin, is causing him to tumble from the sky to earth; *signed SHUNCHŌ, sealed CHŪRIN; framed*

**SHUNMAN (Kubo), 1757-1820.**

- 224 **A Night Scene.** Right hand sheet of a celebrated triptych, in which groups of pedestrians are passing the high fence outside a house, the upper chamber of which is lit up; on this sheet a woman has arrived at the side gate with a basket of fish, and two women from the house have come out to attend to her; one carries a lantern, and where the light from the lantern falls the objects are shown in natural colours, but the absence of light is depicted in greys and black; *full size, upright; signed KUBO SHUNMAN; framed*



- 225 **Hasakura**, "Leaf Cherry," the period after the blossom : An OIRAN standing back to a tree, about to write on a TANZAKU, her KAMURO before her holding her SUZURI-BAKO, and another woman seated by her side ; *full size, upright ; unsigned ; framed*

**SHUNMAN (Kubo) and MASANOBU (Kitao).**

- 226 **Pilgrims to Ise**, a long Surimono. A man leading a horse laden with a woman and her two children, and others on foot passing along a road by a few trees ; *this part signed* SHŌZADŌ SHUNMAN ; on the right hand side, seated in a thatched booth, are the two singing girls O SUGI and O TAMA, and men pelting them with cash, an old-time form of sport ; *this part signed* SANTŌ KYŌDEN

**MASANOBU (Kitao), 1761-1816.**

- 227 **Hinatsuru and Chōzan of Chōji-ya**. Diptych. The former on the right standing before Chōzan seated at a writing table on the left, another woman with an open book kneeling in the centre, two KAMURO with Hinatsuru's cat and her pipe and tobacco box, and Chōzan's KAMURO blowing up the charcoal in a brazier ; above, Hinatsuru's poem on Cuckoo and Moon, and Chōzan's on Wild Geese ; *one of the double-page illustrations from* SEIRŌ MEIKUN JIHITSU SHŪ, "Celebrated Women of the Tea-houses and their Handwriting" ; *unsigned ; framed*

**MASAYOSHI (Kitao), 1761-1824.**

- 228 **Shako**, "Partridge," a pair standing on the bank by a waterfall, *plate 12 of* RAIHIN ZUE, "Drawings of the Guests which have arrived," *i.e.*, Exotic Birds ; *full size, oblong ; signed* KEISAI ; *sealed* KITAO MASAYOSHI. First edition

**UTAMARO (Kitagawa), 1754-1806.**

- 229 **Boar Hour, 9 to 11 p.m., Geisha**. Three-quarter length figure of a GEISHA getting ready for an engagement and looking over her left shoulder at the bust of her maid fixing up her OBI at the back ; *on a mica ground ; full size, upright ; one of a set* FŪZOKU BIJIN TOKEI, "Customs of Beautiful Women by the Clock" ; *signed* UTAMARO ; *framed*
- 230 **Catching Fire-flies by Night** ; Left-hand sheet of this triptych, a woman seated against a tree, another beating down the insects with a fan, and a boy with a cage ; *full size, upright ; signed* UTAMARO



230A **Catching Fire-flies by Night**: Right-hand sheet of this triptych, a woman standing beating the insects down, another holding a fan, and a young girl looking into a cage; *full size, upright; signed UTAMARO*

231 **Hinatsuru of Chōji-ya** on parade, passing to the right, back view with head turned to the right, her dress embroidered with the TAKARAMONO, a SHINZŌ with hand up to her mouth, and a KAMURO, both on her left side; *full size, upright; signed UTAMARO*

\* \* This from a rare set without title, bearing two panels, one with the name of the courtesan, and the other long and narrow with a poem.

[See Illustration. Plate VII].

232 **Fujin Tomari-Kyaku no zu**, "View of a Female-visitors' Stopping-place." Triptych. Three Ladies arranging themselves on the bedding under a mosquito curtain for a night's rest, the lady of the house standing in the centre talking to one of them, and two servants, one at the left fastening up the curtain, and the other on the right putting away garments; *full size, upright; signed UTAMARO; framed*

[See Illustration. Plate V].

233 **A Yoshiwara Scene**: Triptych. A Group of half-drunken revellers, three in a mad dance to the singing and music of men beating an empty SAKÉ bottle and scraping a bass broom with a fan; a man and woman reclining against a screen, another woman leaning over a SAKADARU, and two other men on the floor in a more idiotic stage of intoxication; *medium size, upright; signed UTAMARO*

234 **Enoshima Yūryō Awabi Tori no zu**, "A View of Awabi-fishing for pleasure at Enoshima." Three sheets of this hexptych, with half-nude female divers, and boys with rod and line on a piece of jutting rock; *quarter-block size; signed UTAMARO; framed*

235 **Awabi-shell Divers on the Coast of Ise**; the left-hand sheet of a triptych. Two half-nude divers in a boat, one standing wringing out her skirt, and a lady and child on the bank; *full size, upright; signed UTAMARO; framed*

236 **Joshoku Kaiko Tewaza-gusa**, "Women's Work in the Cultivation of the Silk Worm," a set of twelve full size upright prints mounted in an album, *signed UTAMARO*; First edition, printed



LOT 236—*continued*.

in yellow, lilac, green and blue. With a letter upon the subject  
from a distinguished critic (2)

\* \* \* From the Bing collection.

[*See Illustration. Plate VI*].

- 237 **Seirō Yehon Nenjū Gyoji**, "Pictures of the Tea-houses, all the year round, by the Umpire," or The Book of the Yoshiwara, First edition, *Yedo*, 1804; *text by* JIPPENSHA IKKU, *signed* KITAGAWA SHA MURASAKIYA UTAMARO, *with the assistance of his pupils* KIKUMARO, HIDEMARO and TAKEMARO (2)
- 238 **An Actor off Duty**: A Scene at the back of the Stage; an actor, back view, seated smoking, and three ladies standing looking through a window into the theatre; *a double-page illustration, signed* UTAMARO, *to the book* NIGAO YEHON HAIYU GAKU-YA TSU, "Actors in the Green-room. A Portrait Picture-book," *illustrated by* Toyokuni and Kunimasa, *with this one drawing by* UTAMARO
- 239 **Mother and Child**: A Woman in a pink KIMONO standing, with a little boy on her back, looking down at three puppies, one of which is being rolled over as he tugs at her skirt; *full size, upright; signed* UTAMARO, *and dated* 6th month, 1806; *framed*
- 240 **The Awabi-shell Divers of Ise**, Utamaro's most famous triptych, a modern reproduction, with outlines of flesh in flesh tints

## UTAMARO SCHOOL.

- 241 **The Intrusion**: A Lady seated writing a love-letter, and her lover pushing open the FUSUMA and looking in; YOKO-YE, *unsigned*

SHIKŌ (Momokawa), *worked c.* 1773–1805.

- 242 **Nishikidō of Choji-ya** and a young patron beside her in a procession by night, followed by a KAMURO and SHINZŌ; one sheet of a triptych, SEIRŌ NIWAKA ZENSEI ASOBI, "The Flourishing Amusement, Niwaka of the Tea-houses"; *medium size, upright; signed* CHŌKI; *framed*  
[*See Illustration. Plate VII*].
- 243 **Hashirakake**: Full-length figure of a tea-house waitress standing holding a split bamboo fan on which is a print by SHARAKU of the actor Matsumoto Kōshirō IV in the character of BANZUIN CHŌBEI, the "man with a pipe"; *signed* CHŌKI; *framed*  
\* \* \* A much admired work.

## YEISHI (Hosoda), c. 1746-1829.

- 244 **Prince Genji at the Well.** Triptych. In the centre the prince facing a noble lady on the left-hand sheet, both looking down a well in a garden, each attended by groups of ladies disposed under the plum and other trees, with a nightingale singing on one branch; *full size, upright; one of the series FŪRYŪ YATSUSHI GENJI, "A Refined Presentation of Genji"; signed YEISHI*
- 245 **Hashirakake:** A Woman standing outside a mosquito curtain, talking to another lying on her stomach and resting her hand on her pillow, on the bed beneath the curtain; *unsigned*

## YEISHO (Hosoda), worked c. 1790-1800.

- 246 **Hanaōgi of Ōgi-ya** on parade, passing to the left, with a SHINZŌ on her far side and a KAMURO in the rear; on a grey wash ground; *full size, upright; one of a set SEIRŌ BIJIN AWASE, "Beauties of the Tea-houses"; signed YEISHŌ*  
\* \* A fine print.

## GOKYŌ (Hosoda), c. 1795.

- 247 **Courtezans at the Cherry-blossom Festival.** Two Sheets from a set forming a diptych. On the right MISAYAMA of CHŌJI-YA with a SHINZŌ on each side and a KAMURO behind carrying a dog, passing to the left and meeting WAKANA of MATSUBA-YA with a man carrying a KAMBAN on her far side, a KAMURO on her near side, and a SHINZŌ in the rear, under the branches of a cherry-tree; *full size, upright; signed YEISHI'S PUPIL GOKYŌ*  
\* \* From the Hayashi collection.  
[See Illustration. Plate VII].

## SHŪCHŌ (Tamagawa), worked c. 1790-1800.

- 248 **High Tide at Enoshima.** Triptych. Six Female Visitors to the shrine of Benten being carried on the shoulders of men through the sea overflowing the causeway leading to the island; *small size, upright; signed SHŪCHŌ*
- 249 **Haru, "Spring."** A Mother on one knee facing to the left, suckling a baby boy who stands at her side with a toy dog beside him; *without background, one of a set of The Four Seasons; full size, upright, but cut down; unsigned*



## SHUNYEI (Katsukawa), 1767-1819.

- 250 **Hoso-ye Triptych**, Night Scene by a bamboo grove. On the right Matsumoto Kōshirō IV as a man holding an infant, in the centre Nakamura Denkurō IV as a man with drawn sword attacking Osagawa Tsuneyo as a woman, who is defending herself with a sword; *on a black ground; each sheet signed SHUNYEI*
- 251 **Iwai Hanshirō IV** as a Woman in a black KIMONO and violet ZUKIN, standing under the TORII of a temple holding a MIKUJI for learning the mind of the KAMI; HOSO-YE; *signed SHUNYEI*
- 252 **Hashirakake**: A Man holding a woman on his shoulder to reach a monkey who is sitting on the bough of a tree above her, and making the most of the opportunity; *signed SHUNYEI*

## HOKUSAI (Katsushika), 1760-1849.

- 253 **Joshū, Ushibori**. A great Junk in a bed of reeds; *no. 7 of The Thirty-six Views of Fuji*. Late issue
- 254 **Sōshū Enoshima**. The Village with the Pagoda of the Shrine of Benten showing above the trees; *no. 25 of The Thirty-six Views of Fuji; framed*
- \* \* \* A very early impression with the walls of the Pagoda and lanterns beside the houses in red, said to be the original colouring, but print in poor condition.
- 255 **Shimotsuke, Kurokami-yama Kirifuri no taki**, "The Falling-mist Cascade" with three men at the base looking up at it; *no. 1 of The Waterfall Series*. Late issue
- 256 **Tōkaidō Sakanoshita Kiyo taki** with men going up to the Shrine of Kwannon; *no. 3 of The Waterfall Series*. Late issue
- 257 **Kiso, Amida no taki**, the fall coming through a great hole in the rocks; *no. 5 of The Waterfall Series*. Late issue
- 258 **Three Tanzaku**: A Woman dragging clothes in a stream; a Temple Gardener sweeping up maple leaves; and a Man writing on a temple pillar; *signed ZEN HOKUSAI I-ITZU*; and a Miniature form of the Hollyhock-hill Waterfall; *on two sheets* (2)
- 259 **Original Drawing**: A Pheasant; in colours on paper; *unsigned*
- \* \* \* From the Hayashi collection.

- 260 **Original Drawings:** A Scene in Hell, an evil doer appealing to Jizō for protection against the devils; and nine other subjects; in black and white on paper; *unsigned* (10)  
\* \* From the Hayashi collection.

**GAKUTEI (Yashima), worked 1800-1840.**

- 261 **Ada Sakura**, "The Cherry without Fruit." A Woman seated with an open book on her knee reading and smoking by the open SHŌJI of a house with a blossoming cherry-tree at her back, outside; *full size, upright; one of a series* HANA AWASE SAMBAN TSUZUKI, "A Comparison of Flowers in a Set of Three"; *signed* GAKUTEI HARUNOBU  
\* \* Very rare.

**TOYOKUNI (Utagawa), 1769-1825.**

- 262 **Original Drawing.** Triptych. Two Groups of OIRAN and KAMURO passing along a village street at the cherry-blossom season confronting another OIRAN accompanied by a male admirer and her KAMURO; very fine work in black outline; *signed* TOYOKUNI, and *publisher's mark of* YEIJUDŌ  
\* \* Early work.
- 263 **The Dream.** Triptych. Interior of the women's apartments in a nobleman's YASHIKI. A noble lady in the centre leaning on a book-rest asleep, and a dream of the Rats' Wedding rising from her heart typifying marriage; before her by a brazier is a group of four young girls playing UTA GARUTA "The One Hundred Poets" game; another young woman close by is looking at HYAKUNIN ISSHU "Single Songs of One Hundred Poets," to check the players, and five other women are grouped about variously employed; *full size, upright; signed* TOYOKUNI  
\* \* Early work.
- 264 **The Dressmaker's Shop**, left-hand sheet of a triptych. A woman sewing, another folding, and a third ironing, various garments; *full size, upright; signed* TOYOKUNI
- 265 **Going to a Party:** A Lady in a travelling hat and a straw raincoat, attended by a maid carrying an umbrella and a parcel, and a lady in a black ZUKIN carrying an umbrella and a wooden HASHIRAKAKUSHI, passing to the right in a snow storm; *full size, upright; signed* TOYOKUNI
- 266 **Sawamura Sōjūrō III**, full-length, sideways, as Yuranosuke holding an open fan behind his back; *full size, upright; one of the series* YAKUSHA BUTAI NO SUGATA-YE; *signed* TOYOKUNI



- 267 **Ichikawa Monnosuke II**: Full-length figure facing, in male character as a RONIN, holding a closed fan projecting from his sleeve; *full size, upright; one of the series YAKUSHA BUTAI NO SUGATA-YE; signed TOYOKUNI; framed*

**KUNIYOSHI (Utagawa), 1797-1861.**

- 268 **Tōdo Ni-jū-shi Kō**, Two of this half-block set of Examples of Filial Piety: TUNG YUNG watching his wife mount into the sky, and KIANG SHE getting fish from the miraculous stream for his mother; *unsigned* (2)
- 269 **Original Drawing**: A Warrior in armour attacked by a foe in the rear and defending himself from a spear-thrust in front; in black and white; *unsigned*

**KUNISADA (Utagawa), 1786-1864.**

- 270 **Memorial Portrait of Ichiryūsai Hiroshige**

\* \* The portrait was issued in the month in which he died. The inscription, which is most interesting, translated reads:—

RYŪSAI HIROSHIGE is a distinguished follower of TOYOHARU, who was a follower of TOYOHARU, the founder of the UTAGAWA SCHOOL. At the present time, HIROSHIGE, TOYOKUNI (KUNISADA) and KUNIYOSHI are considered the three great masters of UKIOYE—no others equal them. HIROSHIGE was especially noted for landscape. In the Ansei era (1854-59) he published the YEDO HYAKKEI which vividly present the scenery of YEDO to the multitude of admirers. About this time also appeared a magazine entitled KYŌKA YEDO MEISHO ZUE (Sonnets on Yedo Scenes), a monthly, illustrated by HIROSHIGE, and displaying his wonderful skill with the brush to the admiration of the world. He passed away to the world beyond on the 6th day of the 9th month of this year, at the ripe age of 62. He left behind a farewell sonnet: “AZUMA JI NI FUDE WO NOKOSHITE TABI NO SORA; NISHI NO MIKUNI NO MEISHO WO MIMU.” Translation:—

“Dropping my brush at Azuma (Eastern capital)  
I go the long journey to  
the Western country (the Buddhist heaven)  
to view the wonderful scenery  
there.”

This by TEMMEI RŌJIN.

Over the signature TOYOKUNI, the few characters in a running hand read:

“Omoi kiya rakurui nagara”—

“While thinking of him we shed tears.”

Seal date:—Horse year 9 = 9th month, 1858. The publisher's seal is that of UWOYEI, who published the 100 VIEWS OF YEDO; the engraver YOKOKAWA TAKE. The seal following the signature of TOYOKUNI reads: KI EN IKKU, a Buddhist phrase meaning Life is a mere puff of smoke, so short. Hiroshige is represented seated in a priestly garb of green. The crest on the robe is composed of the two syllables HI and RO combined in diamond shape, used often by the artist as a seal.

## HIROSHIGE (Ichiryūsai), 1797-1858.

*First TŌKAIDŌ Series.*

- 271 Odawara : *First state, No. 10*
- 272 Hara : *Only state, No. 14 ; framed*
- 273 Kakegawa : *Only state, No. 27*
- 274 Yokkaichi : *First state, with shadow on the man's cloak, No. 44*
- 275 Shōno : *Second state, No. 46*
- 276 Kyōto : *Only state, No. 55 ; framed*
- 
- 277 Kuwana : *No. 43 of the MARUSEI Tōkaidō set*
- 278 Ishiyakushi : *Snow Scene ; No. 45 of the YESAKI Tōkaidō set*
- 279 Tamagawa Aki no Tsuki, Ayu Tori, "Catching fish by moonlight on the Tama river" ; *one of the SETTSU GEKKA set*
- 280 Katata Rakugan, "Homing Geese at Katata" ; *one of the ŌMI HAK'KEI set ; Late issue*
- 281 Yabase Kihan, "Returning Boats at Yabase" ; *one of the ŌMI HAK'KEI set ; First edition*
- 282 Kakemono-ye : *THE SNOW GORGE on the Fuji river ; Late issue ; framed*
- 283 Michinoku Node no Tamagawa : *Two Lady Travellers watching the sanderlings flying ; one of the oblong set published by TSUTA-YA ; First edition.—Settsu Kinuta Tamagawa : Women fulling linen by moonlight ; one of the upright set published by MARU-KYU (2)*
- 284 Fuyu Sumida-gawa no Yuki, "Snow on the Sumida river. Winter" : *A Man poling along a raft ; one of the set SHIKI KŌTO MEISHO ; Late issue.—Nihon Bashi : Snow Scene ; panel KŌTO MEISHO set, published by YAMAGUCHI-YA TOBEI (2)*
- 285 Sumida-gawa no Watashi, "The Ferry, Sumida river" : *A Woman holding a half-opened umbrella over her head, standing by the ferry landing stage in a snow storm ; full size, upright ; one of the set YEDO MURASAKI MEISHO GENJI ; First edition*  
 \* \* \* Very rare. Only one in the Happer collection.



- 286 **Ōmi Hak'kei**: Two of a set in circles, two on a sheet printed mainly in blue with a little yellow and pink, HIRA, Snow, and KARASAKI, Rain, with poems; *signed* HIROSHIGE  
\* \* \* Rare.
- 287 **Awa Naruto no Fukei**, "View of the Whirlpool of Awa": Triptych; *full size, upright*; *signed* HIROSHIGE, *sealed* TŌKAI NO IN, and *seal dated Snake 4* = 1857
- 288 **Chūshingura**: A complete set of twelve oblong prints with borders of detached TOMO-YE on straight violet lines; *published by* ARIDAYA; *signed* HIROSHIGE (12)
- 289 **Yedo Kōmei Kwaitei Tsukushi**, "The Famous Resorts of Yedo," *i.e.* Tea-houses. Three of the set: FUKAGAWA, NIKEN CHA-YA with sago palms; RYŌGOKU, AOYAGI-YA, a girl stepping into a boat; and IMADO BASHI, TAMA SHŌ, a woman in a boat playing the SAMISEN; *oblong*; *signed* HIROSHIGE (3)
- 290 **Yedo Views**: YOSHIWARA NAKA NO CHŌ YO-ZAKURA, "Cherries by Night, Middle St., Yoshiwara," the blossoms showing against a full moon; NIHON BASHI NO HAKU-U, "Light Shower, Nihon Bridge," Fuji in mist in the distance; *signed* HIROSHIGE; First editions, with publisher's stamps on the margins (2)
- 291 **Meisho Yedo Hyak'kei**, Three Views: AKASAKA KIRIBATA, "The Kiri Uplands, Akasaka," the original only appearing in the First edition; MASAKI NO HOTORI YORI SUIJIN NO MORI, UCHIKAWA, SEKIYA NO SATO, "The neighbourhood of Masaki, from whence may be seen the Forest of Suijin, the Uchi river, and the village of Sekiya," View through a circular window; MATSUCHIYAMA, YORU NO KEI, Night Scene, a Geisha going home along an embankment; *upright*; *signed* HIROSHIGE (3)
- 292 **Meisho Yedo Hyak'kei**, Two Views: MINOWA, KANASUGI MIKAWA-SHIMA, a crane flying down to another standing in water; RYŌGOKU HANABI, "Fireworks" bursting as stars above the bridge; and **Hiratsuka** from the upright Tōkaidō set, *published by* TSUTA-YA; *all signed* HIROSHIGE (3)

YEIZAN (Kikugawa), *worked c. 1800-1829.*

- 293 **Mother and Child** at an Iris Garden; Lovers walking under cherry trees; and A Woman fresh from her bath; *signed* YEIZAN (3)
- 294 **Kakemono-ye**: A Woman in a yellow robe, paper handkerchiefs in her mouth, standing, tightening up her girdle; *signed* KIKUGAWA YEIZAN

## VARIOUS.

- 295 **An Actor as a Female Ghost**: *signed* HASEGAWA SADANOBU.  
—**Carp in Water**; *signed* TOSHICHIKA.—**A Quarrel in a  
Public Bath-house for Women**, triptych; *signed* IKKEISAI  
YOSHI-IKU (5)

## KYŌSAI (Kawanabe), 1831–1889.

- 296 **Kakemono-ye**: Two Crows on a branch of a blossoming plum-  
tree, with a red sun behind it; *signed* JOKŪ KYŌSAI, *sealed*  
BANKOKU-HI and JOKŪ

KIYOCHIKA (Kobayashi), *last quarter 19th Century*.

- 297 **Sōgorō Watashiba no zu**, “View of Sōgorō at the Ferry.”  
Triptych. Snow Scene. Sakura Sōgorō of the village of Iwa-  
hashi on his way to present a petition to the Shogun Iyemitsu  
against the exactions of his feudal Lord Kotsuke no Suke Masa-  
nobu, kneeling on the bank of a river thanking the ferry-man for  
bringing him over; *full size, upright*; *signed* KOBAYASHI KIYO-  
CHIKA, *and dated* 1884
- 298 **Asakusa Yomise**, “Night Stalls at Asakusa” Temple; *dated*  
1881.—**Ike no hata Hanabi**, “Fireworks at the Shinobazu  
Pond,” Ueno; *dated* 1881.—No title: Night Scene on the crest  
of a hilly street, with a light tower on the left; *no date*; *all*  
*signed* KOBAYASHI KIYUCHIKA (3)
- 299 **Ueno Tōshōgū seki setsu no zu**, “Deep Snow at the Temple  
Tōshōgū,” the posthumous name of the Shogun Ieyasu; *dated*  
1879.—**Ocha no mizu Yuki**, “Snow at the Honourable Tea-  
water Canal”; *dated* 1880.—**The First National Bank**,  
Tōkyō, Snow Scene, *without title or date*; *all signed* KOBAYASHI  
KIYUCHIKA (3)

FUSETSU, *late 19th Century*.

- 300 **Kongō San**, a half-block print from NIHON MEIZAN ZUE, “Views  
of the Celebrated Mountains of Japan”; *signed* FUSETSU.—  
NIHON, MEISHO IZUMI ARI-TŌSHI MYŌJIN NO ZU, “View of  
the Ant road to Myōjin Temple, Izumi,” Peasants on the road  
in a rain scene; *unsigned* (2)



## VARIOUS.

- 301 **Five Colour Prints**, *one on créped paper* (5)
- 302 **An Outline Block Proof** of a Theatrical Scene, and nine Book Illustrations in black and white (10)

## SURIMONO.

- 303 **A White Cock on a Drum**, the feathers of the bird rendered in gauffrage; *signed* KIKO HOKKEI.—**White Hares and Young Pines**, the hares rendered in gauffrage, the pines silver-tipped, with a poem by ASANE TANERARI: "On fine spring days, when snow melts quickly, one must walk warily In manner of the Hare, With spring and jump"; *unsigned* (2)  
\* \* \* Very fine.
- 304 **Raikō** frightened by the head of an ogre on a kite. — **A Dragon** ascending in a black cloud, and Fuji in the distance.—**A Dragon** on a kite, a coloured ball in a box and a bat.—**Yama-uba** beside Kintoki's axe.—**A Geisha** on the balcony of a tea-house; *all signed* HOKKEI (5)
- 305 **A Haru no Dai Sho** for the Boar year 1827, a sun on a boar; *unsigned*.—**A Haru no Dai Sho** for the Rat year 1840, rats and Daikoku's mallet; *sealed* TEMPŌ 11=1840.—**Two Monkeys** and Scarecrows; *signed* KWAZAN (Watanabe). — **A Woman** beside a horse-harness stand; *signed* HOKKEI.—**A Group of Seven Women** around an actor; *unsigned* (5)

## DRAWINGS.

- 306 **Tosa School**. Three Fan Leaves: Willow, cranes, and flowers on a gilt ground; Cherry Blossom and flying bird on a gilt ground; and Court Scene in a panel on a gilt ground (3)
- 307 **Nishimura School**: A Woman standing looking down at her mirror on a stand, in colours on paper; *unsigned*
- 308 **Ishikawa School**: An OIRAN, with bare shoulders, dressing and tying her girdle, Hashirakake form, in colours on paper; *unsigned*
- 309 **Ishikawa School**: A Youth and a Girl on the balcony of a house, he fishing, using his long pipe as a rod, Hashirakake form, in colours on paper; *unsigned*

- 310 **Unknown** : Three-quarter length of a woman holding a dog on her right arm, in colours on silk ; *unsigned*
- 311 **Hiroshige** : Fuji from Tago no ura in the early morning, in colours on silk ; *signed* ICHIRYŪSAI, *sealed* HIROSHIGE ; with certificates, in box (3)
- 312 **Shigenobu** (Yanagawa) : Hōjō Tokiyori, lost in a snow storm, inquiring the way of a peasant woman, in black and grey on silk ; *unsigned*
- 313 **Various** : Eight small Drawings, in colours on paper, on four sheets ; and a decorative panel of birds and flowers on a blue ground, *Chinese style* (5)
- 314 **Various** : The Eight Rishi of the Taoists, on two sheets ; A Woman seated playing the SAMISEN, *signed* IPPŌSAI KUNIYASU ; A Stag's Head ; and A Figure Subject ; all in black and white on paper (5)
- 315 **Various** : Twenty-three drawings, in black and white on paper, *some signed* ; on fourteen sheets (14)
- 316 **Various** : Two Chinese men looking at a horse rolling on the ground ; An Owl ; A Bird on a branch of cherry with fruit ; and Fern fronds ; all in colours on paper (4)

## MISCELLANEOUS.

- 317 **Wood Blocks** : Two key blocks for full size upright colour prints, one of USUGOMO OF TAMA-YA seated, *signed* TOYOKUNI ; and the other of SEISHI OF KIMPEI-YA standing, *signed* FUSATANE (2)
- \* \* \* From the Crewdson collection. Both were exhibited at the Victoria and Albert Museum.
- 318 **Stencil Plates** : A set of three, cut to imitate the three-on-a-block size panel print KŌYŌ SARUHASHI NO ZU, *which formed one of the set*, SHOKOKU MEISHO, *published by* KINKŌDŌ YAMAGUCHI ; with a finished picture of the same (4)
- \* \* \* From the Crewdson collection.
- 319 **Reproductions** : Twenty-two of the works of famous artists ; *published by the* SHIMBI SHOIN, LTD., *and other publishers* (22)
- 320 **Reproductions** : Twenty-four others ; *larger size* (24)



## BOOKS.

- 321 **Ogilby (John)** "An Embassy from the East-India Company . . . . to . . . The Emperor of China," 1 vol. *folio*, *London*, 1669; *plates, half mottled calf*
- 322 **Anderson (W. A.)** "The Pictorial Arts of Japan," 1 vol. *folio*, *London*, 1886, *with coloured and other plates, artist's proof copy; quarter morocco*
- 323 **Fenollosa (E. F.)** "An Outline of the History of Ukiyo-ye," 1 vol. *folio*, *Tōkyō*, 1901, *with facsimile plates in colours; Japanese binding*
- 324 **Fenollosa (E. F.)** "Epochs of Chinese and Japanese Art," 2 vol. *4to*, *London*, 1912, *with plates in chromolithography and photogravure; publisher's binding* (2)
- 325 **Vignier (M. M.) and Lebel (Jean)** "Yeishi, Choki, Hokusai, Estampes Japonaises," 1 portfolio, *letterpress and plates, folio*, *Paris*, 1913
- 326 **Bing (S.)** "Artistic Japan," 6 vol. *4to*, *London*, 1888-1891; *publisher's binding* (6)
- 327 **Gookin (F. W.)** "Japanese Colour Prints and their Designers," 1 vol. *4to*, *New York*, 1913, *with reproductions of prints in colours; No. 234 of a limited issue printed for the Japan Society of New York*
- 328 **Gookin (F. W.)** "Japanese Colour Prints," another copy; *No. 480 of the limited issue*
- 329 **Seidlitz (W. von)** "A History of Japanese Colour Prints," 1 vol. *4to*, *London*, 1910; *publisher's binding*
- 330 **Binyon (L.)** "A Catalogue of Japanese and Chinese Woodcuts . . . in the British Museum," 1 vol. *4to*, *London*, 1916, *plates in chromolithography and photogravure; cloth*
- 331 **De Goncourt (E.)** "Hokousai," 1 vol. *8vo*, *Paris*, 1896; and "Utamaro," 1 vol. *8vo*, *Paris*, 1904; *paper covers* (2)
- 332 **Kurth (Dr. J.)** "Utamaro," 1 vol. *8vo*, *Leipzig*, 1907; *paper boards*
- 333 **Duret (T.)** "Livres & Albums Illustrés du Japon," 1 vol. *8vo*, *Paris*, 1900, *coloured and other plates, interleaved; cloth*

- 334 **Strange (E. F.)** "Japanese Colour Prints," fourth edition, 1913.—"Prints by Toyokuni I," 1908.—"Japanese Colour Prints," Harmsworth collection, 1913; all V. and A. M. Handbooks.—"The Colour Prints of Japan," *London*, 1914 (4)
- 335 **Hayashi:** "Collection Hayashi, Dessins, Estampes, Livres illustrés," 1 vol. 4to, *Paris*, 1902; *sale catalogue illustrated and priced*
- 336 **Bowes (J. L.)** "Japanese Pottery," 1 vol. 8vo, *Liverpool*, 1890, *coloured plates*; and "A Vindication of the Decorated Pottery of Japan," *printed for private circulation*, 1 vol. 1891 (2)
- 337 **Bowes (J. L.)** "Japanese Marks and Seals," 1 vol. 8vo, *London*, 1882.—"Japanese Enamels," *printed for private circulation*, *Liverpool*, 1884.—"Notes on Shippo," *printed for private circulation*, *Liverpool*, 1895 (3)
- 338 **Sotheby's Sale Catalogues:** Japanese Prints, from the Happer Sale, 1909, to the Danckwerts Sale, 1914, in 5 vol. *many priced*; *bound in cloth* (5)
- 339 **Sale Catalogues:** "The Ficke Collection," *New York*, 1920, *illustrated and priced*; twenty-two other Sale Catalogues, and a Japanese book (24)
- 340 **Two Japanese Leather Cases** for Prints, two Portfolios, and a quantity of mounts *a parcel*

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### Other Properties.

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### JAPANESE WORKS OF ART.

- 341 **Six Kozuka.** SHIBUICHI: A Chinese Warrior, *signed* HAMANO KUZUI; Two fish on an ISHIME ground, *signed* 71 YEARS OLD KUZUI; Gama Sennin, *signed* CHOKOZUI; A Chinese literary man, *signed* HAMANO CHOKUZUI; Gentoku riding his horse across the river Dankei, *signed* HAMANO SHIGENOBU; and SHAKUDŌ, A Tiger on a NANAOKO ground, *signed* HAMANO CHOKUZUI (6)
- 342 **Six Kozuka.** SHIBUICHI: Peonies on a plaited ground, *signed* KONKWAN; A Man making the first drawing for the New Year, *signed* IWAMOTO KONKWAN; Two Fishermen returning home, *signed* ŌTSURYŪKEN SHOZUI.—SENTOKU BRONZE: A Carp, *signed* YOSHIBUMI; A Lilium, *signed* YOSHIBUMI; and one Iron, damaged



- 343 **Six Kozuka.** SHIBUICHI: SHŌKI on horseback, *signed* HARUNOBI; A Man looking at a bird, *signed* HARUCHIKA; Horses, engraved, *signed* MASAMORI; Fuji and landscape, *signed* NOBUYOSHI; SHAKUDŌ: A Bull and willow tree, *signed* KAKUSO; and NŌ Properties on a NANAKO ground (6)
- 344 **Six Kozuka.** SHAKUDŌ: A Dragon on a NANAKO ground, *signed* TAKA HIROTSUNE; Circular floral groups on a NANAKO ground, *signed* RANJUTEI ZENSUI; A Dutchman with a long pipe, *signed* GOTŌ HŌKYŌ ICHIJO; A Lilium on a NANAKO ground, *signed* NOMURA MASASHIGE; Men drawing a big seine ashore; and SILVER, A Crane on a pine tree, *signed* MASATOSHI (6)
- 345 **Six Kozuka.** SHIBUICHI: Chokwaro, engraved and inlaid, *signed* KŌSEI; TEKKAI cavo rilievo, *signed* HIRANO TOMOTOSHI; Chinnan evoking a dragon from a bowl, *signed* HAMANO, and sealed HARUSADA; Daikoku with bag and mallet, *signed* JOKO; Nightingale and plum blossom, *signed* GOTŌ TSUJO; and Fishing Nets and Chidori on one side and SAIGYŌ HŌSHI on the other (6)
- 346 **Six Kozuka.** SHIBUICHI: Waves, undercut, *signed* OMORI TERU-HIDE; A Landscape, engraved, *signed* MASAMORI (Hosono); A Stag, *signed* KATSURYŪKEN MASAYOSHI AT THE AGE OF 66; Jittoku with his broom, *signed* MASAYOSHI; Chinese Boys looking at the moon; and Daikoku pouring out from his mallet a presentation of the Rats' Wedding (6)
- 347 **Six Kozuka.** SHIBUICHI: Peonies on an ISHIME ground, *signed* ISHIGURO YOSHIKATSU, A Bird and floral sprays inlaid in squares, *signed* IKKEDA TAKATERU; Kwan Yu and Chōhei, *signed* ZUISHU HAMANO; Hotei asleep, *signed* NAGATSUNE; Shōki and an ONI; and Chinnan evoking a dragon from a bowl (6)
- 348 **Six Kozuka.** Hirata School: A small green enamelled bird above plum blossom; Two enamelled birds on different forms of arrows; Various shaped panels of enamelled ornament on iron.—One Wood: a HIMONO in relief.—Two Iron: Dragon and waves, *signed* GETSUGENDŌ NAOYOSHI; Enamelled Bird and Moon, *signed* JU in a partly inlaid sunk vase
- 349 **Six Kozuka.** NIGUROME: Puppies at play, *signed* SHUNMEI HŌGEN, and dated 1845; A Rooster crowing, *signed* ECHIZEN DAIJO NAGATSUNE; Daruma on a stalk of bamboo, *signed* COPIED FROM THE PICTURE OF SESSHŪ BY NATSUO.—SHAKUDŌ: A Case of Arrows floating on water; Salt-water Gatherers at Gytoku beach; and JUROJIN on an ISHIME ground (6)
- 350 **Six Kozuka.** SHAKUDŌ: Daikoku on a NANAKO ground; A Poppy on a diagonal ground; The Ship of Good Fortune coming in; Birds and flowers; and two White Metal, one *signed* HAMANO SHŌZUI (6)

- 351 **A Canton Lacquer Cabinet**, black, with landscape and figure subjects on the top, sides, and front in two-colour gold, fitted with five drawers, grooved for cigars, or suitable for Kozuka; 7 in. high by 12 in. by 9 in. (6)
- 352 **A Pair of Makimono**: YOSHITSUNE MIYAKO HANASHI, "The Story of Yoshitsune in Kyōto," scenes in colours on paper, interspersed with text; *unsigned*; Tosa School, early 18th Cent. (2)

## CHINESE DRAWINGS.

- 353 **A Chinese Drawing**: A Group of fourteen SIEN NUNG riding on leaves, mats, fans, etc., on clouds over the sea; in colours on silk; *framed*; early Ming dynasty
- 354 **A Chinese Drawing**: The Genie of Longevity with two attendants, in company with five SIEN NUNG in clouds above a pine tree, and Lao-tsze on an ox with two others on chimerae on the ground below; in colours on silk; *framed*; early Ming dynasty

## JAPANESE PRINTS.

### HIROSHIGE.

- 355 **Kusatsu**: *One of the first TŌKAIDŌ series; only state.* No. 53

### HARUNOBU (Suzuki), d. 1770.

- 356 **The Amagoi Komachi**, "Praying for rain Komachi": A Young Lady standing beside a stream about to launch a boat, the sail of which bears a poem, and a woman behind her covering her with an umbrella from the rain already falling; *large size, almost square*; with poem in clouds; *unsigned*

## LACQUER.

- 357 **Inrō**, Five cases: Gold lacquer, decorated on each side with a haunted house and field of SUZUKI grass, and two bronze KAKEMONO in relief on each side; Ivory MANJŪ Netsuke, with floral design in Shibayama encrustations, *signed* KOAMI NAGATAKA (2)
- 358 **Inrō**, Three cases: Gold lacquer, on one side Ebisu, with line, rod and fish, dancing, and on the other, Daikoku beating a TSUZUMI, inlaid ivory, pearl, etc., *signed* SHŌKWASAI; Wood Netsuke, a sparrow and stalk of millet



- 359 **Inrō**, Four cases: Gold lacquer, decorated with Shinra Saburō seated on a wooden shield playing the SHŌ on one side, and View of Fuji on the other, *signed* KORYŪSAI; Lacquer Disc Netsuke, raised maple leaves on a NASHIJI ground (2)
- 360 **Inrō**, Four cases: TAKAMAKIYE, on one side a suggestion of the Spirits of the Pine Trees of Takasago and Sumiyoshi, on the other a suggestion of the story of Kōsagi and the Yoro waterfall, on a NASHIJI ground, with a border in OKI HIRAME
- 361 **Inrō**, Four cases: Black HIRAMAKIYE, two men in a rice field with flaming torch and staff driving out Kanaoka's horse, which had left its picture frame, and was devastating the fields, inlaid AOGAI and KINJI, *signed* KAJIKAWA, *and sealed*; Ivory and bronze KAGAMIBUTA (2)
- 362 **Inrō**, Four cases: TAKAMAKIYE, on one side a cock on a drum, emblem of peace, and on the other hen and chickens under a blossoming plum tree, on a NASHIJI ground; *signed* "73 YEARS OLD JUREISAI HISATAKA"
- 363 **Inrō**, Five cases: Black HIRAMAKIYE, Eighteen horses in a landscape, with waterfalls and blossoming trees on a KINFUNDAME ground, *signed* KIJAKAWA, *and sealed*; Wood Netsuke, a coiled snake (2)
- 364 **Inrō**, Four cases: GIOBU TAKAMAKIYE, A Dragon in tortoiseshell passing through clouds; Wood Netsuke, a dragon (2)
- 365 **Inrō**, Three cases: Polished SAME, on one side TOTŌ TENJIN standing under a branch of plum tree, and on the other a fancy table with SUISEN flowers, the figure and table in carved red lacquer; Wood Netsuke, a tiger (2)
- 366 **A Chinese Bronze Buddha**, Sakya Muni, seated in the witness attitude; 9 in. high
- 367 **A Lamaistic Bronze Amitāyus**, the Buddha of Endless Life, gilt, seated, holding the vase of life-giving ambrosia; 5½ in. high; *unopened*
- 368 **Fu-bako**, a box for despatching letters, large size, TAKAMAKIYE, with wild roses and great stems of bamboo in high relief gold lacquer, KIRIKANE HIRAME, and KINJI on NASHIJI ground; inside clouded NASHIJI; in black lac outer box (4)
- 369 **A Two-fold Japanese Screen**, painted with chrysanthemums in colours, some of the flowers in low relief, by an artist of the Sōtatsu School; *but unsigned*; black lacquer frame, with bronze mounts; 67 in. high 17th cent.

- 370 **A Katana**, the blade  $26\frac{1}{2}$  in., *signed* BIZEN NO KUNI NO JŪ OSAFUNE KIYOMITSU, *and dated* EIROKU 5 = 1562, 8th month; in black lacquered scabbard (2)
- 371 **A Katana**, blade 28 in.; in pink lacquered scabbard, the upper end of polished shark-skin (2)
- 372 **A Katana**, blade  $25\frac{3}{4}$  in.; in polished shark-skin scabbard (2)
- 373 **Japanese Prints**: Five of the upright TŌKAIDŌ series, three of the MEISHO YEDO HYAK'KEI series, *all by* HIROSHIGE; and a small book of feminine ceremonials (9)
- 374 **Chinese Drawings**: Twenty-eight of Birds and Flowers, Insects, or Flowers, on rice paper, in colours; *on nineteen sheets* (19)
- 375 **Japanese Prints**: Prince Genji viewing a garden in snow: a triptych, figures by KUNISADA, landscape by HIROSHIGE, *in three frames*; and A Woman getting under a mosquito curtain, *signed* HASEGAWA SADANOBU, *framed* (4)
- 376 **Chinese Drawings**: Four on rice paper, Birds and Flowers, in colours; *framed* (4)
- 377 **Chinese Drawings**: Four on rice paper, figures in Court costumes; and a pair with Theatrical Performances; *framed* (6)
- 378 **A Japanese Bronze Dragon** supporting a column of spouting foam;  $8\frac{3}{4}$  in. high,  $13\frac{1}{2}$  in. wide at the base; *in two parts* (2)
- 379 **A Chinese Bronze Jar**, ovate, with a spout, on a circular foot, a key-pattern border under rim, and below that shield-shaped detached panels of relief design; 6 in. high
- 380 **A Chinese Bronze Mirror** of the SUNG dynasty, with delicate scrolled design on the back within a guilloche border, finely patinated;  $4\frac{3}{4}$  in. diam.; *in case* (2)
- 381 **A Korean Bronze Incense Burner**: a two-handled cup on a circular foot, the handles shaped as fish, with domed cover surmounted by a pierced ball;  $4\frac{1}{2}$  in. high; *patinated* (2)
- 382 **A Korean Lacquer Table Screen**, square frame, inlaid mother-o'-pearl in diaper design, circular centre panel with SHISHI and peonies in coloured lacquer;  $11\frac{1}{2}$  in. high
- 383 **A Mammoth Ivory Brush Pot**, with three compartments, the outside gold lacquered with wistaria and autumn flowers and grasses, on a carved wood base;  $6\frac{1}{2}$  in. high by  $14\frac{1}{2}$  in. wide



- 384 **A Japanese Hot-Water Pot**, with cover and spout, brown lacquer with DAIMYŌ fern scrolls and peonies in gold, engraved gilt bronze mounts ; 8 *in. high* (2)
- 385 **A Japanese Lacquer Tray**, oval, gold lacquer rim decorated with key-pattern in low relief ; in the centre EGARA HEIDA killing a huge snake by a waterfall, in HIRAMAKI-YE inlaid ivory and mother-o'-pearl ; 24 *in. by* 14½ *in.*
- 386 **Kōbō Daishi**, Founder of the Shingon sect of Japanese Buddhists, seated in a priest's chair, holding a DORJE and a rosary, the figure in red lacquer, the chair black ; 12¼ *in. high* (2)
- 387 **Amida**, an old carved wood figure, lacquered and gilt, seated on a lotus thalamus supported by figures ; 30 *in. high* (2)
- 388 **A Pair of Six-fold Screens** for the Hina Matsuri or Festival of Dolls, rocks and flowering plants in colours on a gold ground ; 28½ *in. high*, 5 *ft. 9 in. wide* (2)

END OF SALE.









No. 72.







Lot 100.



Lot 101.













No. 218.



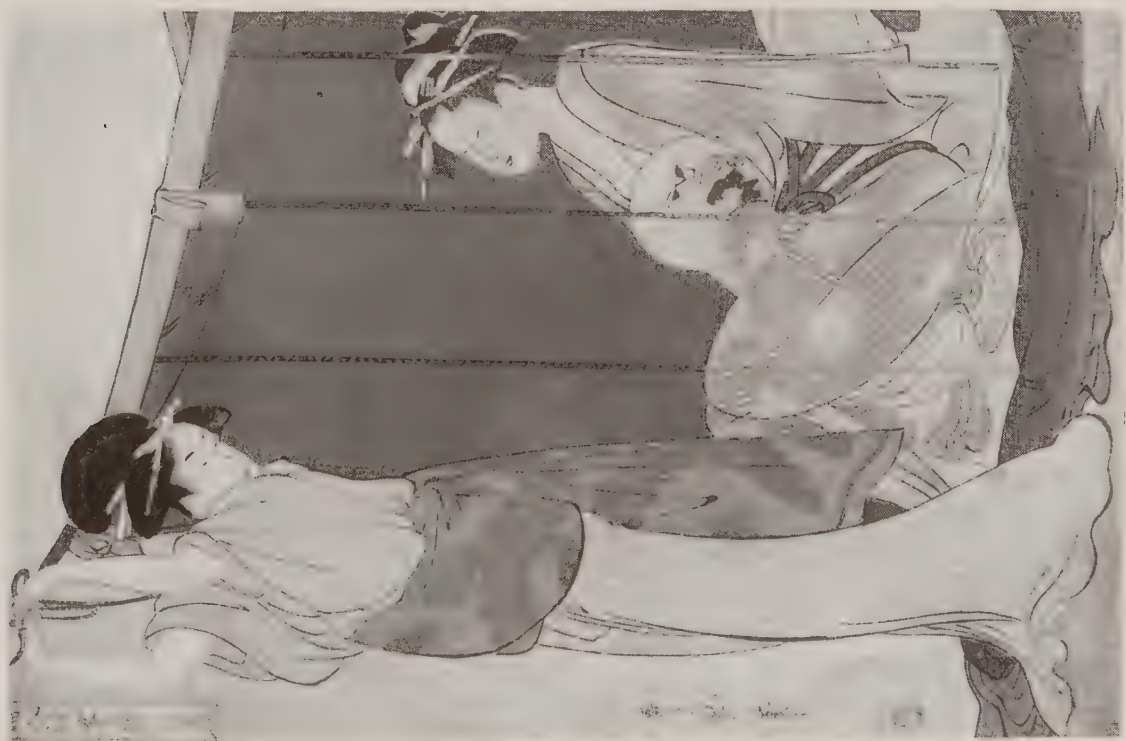
No. 213.



No. 220.







No. 232.















No. 242.



No. 231.



No. 247.







## NOTICES OF SALES.

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NOTICES OF ALL FORTHCOMING SALES APPEAR IN THE FOLLOWING PAPERS :—

*Mondays* ... Daily Telegraph; Morning Post.  
*Tuesdays* ... Times.

SHORT NOTICES OF SALES TO BE HELD IN THE FOLLOWING WEEK  
APPEAR IN THE FOLLOWING PAPERS :—

*Wednesdays* ... Pall Mall Gazette.  
*Saturdays* ... Country Life, and Spectator.  
*Sundays* ... Observer, and Sunday Times.

NOTICES OF IMPORTANT FORTHCOMING SALES APPEAR DURING THE  
SELLING SEASON IN :—

Burlington Magazine. Connoisseur.

NOTICES OF SPECIAL SALES APPEAR OCCASIONALLY IN THE FOLLOWING  
PAPERS :—

### A. ENGLISH.

*Thursdays* ... Times Literary Supplement.  
*Saturdays* ... Athenæum.  
" ... Bookman's Journal.  
" ... Clique.  
" ... Publishers' Circular.  
" ... Field.  
*Mondays* ... Sporting Life.  
" ... Sportsman.

### B. FOREIGN.

Journal des Arts (Paris).	New York Times.
New York Herald (Paris Edition).	New York Evening Post.
American Art News.	Boston Transcript.
Philadelphia North American	Chicago News.



BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1920.